

KLAW and ERLANGER

106

PRESENT

The New Musical Comedy

"THE LITTLE CAFÉ"

BOOK AND LYRICS BY

C. M. S. McLELLAN

MUSIC BY

IVAN CARYLL

Story of the Play from the French Farce

"LE PETIT CAFÉ"

by Tristan Bernard

—\*\*\*—

VOCAL SCORE \$ 2.50

—\*\*\*—

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# THE LITTLE CAFE.

## Characters.

In the order of their appearance.

VEAUCHENU, an old Café Lounger . . . . .	Mr. Jos. Monehan.
CELESTE, Cashier in The Little Café . . . . .	Miss Marjorie Gateson.
PHILIBERT, Proprietor of The Little Café . . . . .	Mr. Vizard.
GASTON, an Artist . . . . .	Mr. H. P. Woodley.
YVONNE, Philibert's daughter . . . . .	Miss Alma Francis.
ALBERT LORIFLAN, Waiter in The Little Café . . . . .	Mr. John E. Young.
KATZIOLINKA, a Hungarian singer . . . . .	Miss Grace Leigh.
ILSA	} Miss Eleanor St. Clair.
ALMA	
LOUKA	
ZORA	
THYRZA	
OOLA	
ISABEL, A Midinette . . . . .	Miss Charlotte Carter.
BIGREDON, A Promoter . . . . .	Mr. Tom Graves.
POSTMAN . . . . .	Mr. Chas. Morris.
ADOLPHE, Glass Washer in The Little Café . . . . .	Mr. Harry Depp.
ANATOL . . . . .	Mr. Albert Stuart.
MARCEL . . . . .	Mr. John H. Roberts.
MAURICE . . . . .	Mr. Maurice Cass.
DURAND, A Detective . . . . .	Mr. William Doyle.
EDMOND, A Young Man About Town . . . . .	Mr. H. R. Woodley.
GABY GAUFRETTE, Queen of the Night Restaurants . . . . .	Miss Hazel Dawn.
LOULOU MILLEFLEURS, Her Friend . . . . .	Miss Marie Empress.
LEONCE, Head Waiter at the Restaurant Grand Gala . . . . .	Mr. Eddie Morris.
BARON TOMBOLA, Major Domo of Prince Max . . . . .	Mr. Fred Graham.
PRINCE MAX OF GALMANIA . . . . .	Mr. John Deverell.
COLONEL KLINK, His Aide-de-camp . . . . .	Mr. F. Stanton Heck.
GODINARD, A Notary . . . . .	Mr. Jos. Monahan.
NINA . . . . .	Miss Marjorie Gateson.
ZAZA . . . . .	Miss Charlotte Carter.

## Synopsis of Scenery.

Act I. The Little Café, Paris.

Act II. The Restaurant Grand Gala, Paris.

Act III. The Gardens of the Chateau Sans Souci, Marly

Musical Director M<sup>r</sup> Anton Heindl

# THE LITTLE CAFÉ

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# THE LITTLE CAFÉ.

Words by  
C.M.S. McLELLAN.

Music by  
IVAN CARYLL.

## Act I.

### OPENING CHORUS.

#### No 1

10693.0

Moderato *mf* *simile*

Piano.

*simile*

*f*

*mf*

*f* *cresc.*

42869 Secantina Ltd

*ben marcato*

*ff*

*CURTAIN*

*f* *dim.*

SOP.

TEN. *mf*

BASS. *mf*

The sun first shone on fair Y - vonne In

The sun first shone on fair Y - vonne In

*mf*

*mf*

SOP. In Eigh-teen-nine-ty - five, At

TEN. Eigh-teen-nine-ty - five,

BASS. Eigh-teen-nine-ty - five,

Detailed description: This system contains the first vocal entry. The Soprano part begins with a rest followed by the lyrics 'In Eigh-teen-nine-ty - five, At'. The Tenor and Bass parts enter with the lyrics 'Eigh-teen-nine-ty - five,'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand, with some triplet markings.

SOP. just high - noon The ninth of June Did

TEN.

BASS.

Detailed description: This system continues the vocal lines. The Soprano part has the lyrics 'just high - noon The ninth of June Did'. The Tenor and Bass parts have rests. The piano accompaniment continues with similar rhythmic patterns and triplet markings.

SOP. fair Y- vonne ar - rive,

TEN. *f* Did fair Y- vonne ar - rive, *mf* And

BASS. *f* Did fair Y- vonne ar - rive, *mf* And

*cresc.*

C 6541

Detailed description: This system features a vocal duet. The Soprano part has the lyrics 'fair Y- vonne ar - rive,'. The Tenor and Bass parts enter with the lyrics 'Did fair Y- vonne ar - rive, And'. The piano accompaniment includes a 'cresc.' marking and continues with the established musical style. The page number 'C 6541' is located at the bottom left.

SOP. Sweet

TEN. thus you see Y - vonne will be Sweet sev-en-teer to - day.

BASS. thus you see Y - vonne will be Sweet sev-en-teen to - day.

SOP. sev-en-teen to - day. *f* To cel - e - brate The hap - py date We

TEN. *f* To cel - e - brate The hap - py date We

BASS. *f* To cel - e - brate The hap - py date We

SOP. *rall.* bring her flowers gay, We bring her flow - ers gay. *allegro*

TEN. *rall.* bring her flowers gay, We bring her flow - ers gay. *allegro*

BASS. *rall.* bring her flowers gay, We bring her flow - ers gay.

Moderato.

*mf rall.* *mf*

SOP. *mf* Oh,

TEN. *mf* Oh,

BASS. *mf* Oh,

*mf*

SOP. pret-ty Y- vonne, we come to bring you ros - es, Oh, pret-ty Y- vonne, Come

TEN. pret-ty Y- vonne, we come to bring you ros - es, Oh, pret-ty Y- vonne, Come

BASS. pret-ty Y- vonne, we come to bring you ros - es, Oh, pret-ty Y- vonne, Come

SOP. down and say Bon-jour, These flow-ers are fair, but not a one dis-clos - es A *cresc.*

TEN. down and say Bon-jour, These flow-ers are fair, but not a one dis-clos - es A *cresc.*

BASS. down and say Bon-jour, These flow-ers are fair, but not a one dis-clos - es A *cresc.*

SOP. *f* heart to com-pare with yours, — so warm and pure, Oh, pret-ty Y-vonne, we *rall. e dim.* *mf* *atempo*

TEN. *f* heart to com-pare with yours, — so warm and pure, Oh, pret-ty Y-vonne, we *rall. e dim.* *mf* *atempo*

BASS. *f* heart to com-pare with yours, — so warm and pure, Oh, pret-ty Y-vonne, we *rall. e dim.* *mf* *atempo*

SOP. wish you on your birth - day The hap-pi - est life the sun yet shone up - on, The *cresc.* *f*

TEN. wish you on your birth - day The hap-pi - est life the sun yet shone up - on, The *cresc.* *f*

BASS. wish you on your birth - day The hap-pi - est life the sun yet shone up - on, The *cresc.* *f*

SOP. best your heart could crave, A lov - er strong and brave, Is

TEN. best your heart could crave, A lov - er strong and brave, Is

BASS. best your heart could crave, A lov - er strong and brave, Is

SOP. *rall.* *dim.* *mf* what we wish for you to - day, Y - vonne, Y - vonne!—

TEN. *rall.* *dim.* *mf* what we wish for you to - day, Y - vonne, Y - vonne!—

BASS. *rall.* *dim.* *mf* what we wish for you to - day, Y - vonne, Y - vonne!—

Allegro moderato.

*pesante*

PHIL. *mf*

Hush! She plays her scales!

SOP. *mf* *cresc.*

Do, re, mi, fa, sol, fa, mi, re, do, She— plays her— scales!

TEN. *mf* *cresc.*

Do, re, mi, fa, sol, fa, mi, re, do, She— plays her— scales!

BASS. *mf* *cresc.*

Do, re, mi, fa, sol, fa, mi, re, do, She— plays her— scales!

*f*

*mf*



PHIL. *mf*  
Hush! She ne - ver fails To

SOP. *mf* *cresc.*  
re, mi, fa, sol, la, sol, fa, mi, re, She - ne - ver - fails!

TEN. *mf* *cresc.*  
re, mi, fa, sol, la, sol, fa, mi, re, She - ne - ver - fails!

BASS. *mf* *cresc.*  
re, mi, fa, sol, la, sol, fa, mi, re, She - ne - ver - fails!

PHIL.  
play her scales, On birth-days as on oth - er days — My daugh - ter's di - li -

PHIL.  
-gence is quite im - mense Be - yond all praise, The

PHIL. man she weds will be the ve - ry luck - i - est of

PHIL. males,

PHIL. Hush! She plays her scales!

SOP. Do, re, mi, fa, sol, fa, mi, re, do, She\_ plays her\_ scales!

TEN. Do, re, mi, fa, sol, fa, mi, re, do, She\_ plays her\_ scales!

BASS. Do, re, mi, fa, sol, fa, mi, re, do, She\_ plays her\_ scales!

PHIL. 

SOP. *mf cresc.*  
Hush! She plays her scales!

TEN. *mf cresc.*  
Hush! She plays her scales!


BASS. *mf cresc.*  
Hush! She plays her scales!




*Allegro moderato.*

PHIL. 



PHIL. 

In my lit - tle Ca - fé I've a fam - i - ly of one And the



PHIL. neigh-bours all say She is se - cond un - to none,

SOP. *f* And we all drop

TEN. *f* And we all drop

BASS. *f* And we all drop

PHIL.

SOP. in To ad - mire — ev - 'ry day His fam - i - ly of one at the

TEN. in To ad - mire — ev - 'ry day His fam - i - ly of one at the

BASS. in To ad - mire — ev - 'ry day His fam - i - ly of one at the

PHIL. She is grow-ing quite tall as a fam - i - ly will

SOP. lit - tle Ca - fé;

TEN. lit - tle Ca - fé;

BASS. lit - tle Ca - fé;

The first system of the musical score features four vocal staves (Philosophical, Soprano, Tenor, and Bass) and a piano accompaniment. The vocal parts are in a key with three sharps (F#, C#, G#) and a 4/4 time signature. The lyrics for the Phil part are "She is grow-ing quite tall as a fam - i - ly will". The other vocal parts have the lyrics "lit - tle Ca - fé;". The piano accompaniment starts with a mezzo-forte (*mf*) dynamic and includes various musical notations such as slurs and accents.

PHIL. do, Ma - ny peo - ple now call Where there for - mer - ly were few,

SOP. *f* Though his

TEN. *f* Though his

BASS. *f* Though his

The second system continues the musical score. The Phil part has the lyrics "do, Ma - ny peo - ple now call Where there for - mer - ly were few,". The other vocal parts (Soprano, Tenor, and Bass) have the lyrics "Though his" and are marked with a forte (*f*) dynamic. The piano accompaniment continues with various musical notations, including slurs and accents, and also features a forte (*f*) dynamic.

PHIL.

SOP. beer is bad and sour — is his wine, His fam - i - ly of

TEN. beer is bad and sour — is his wine, His fam - i - ly of

BASS. beer is bad and sour — is his wine, His fam - i - ly of

PHIL.

SOP. one is re - al - ly ve - ry fine! ve - ry fine! — ve - ry fine! —

TEN. one is re - al - ly ve - ry fine! ve - ry fine! ve - ry

BASS. one is re - al - ly ve - ry fine! ve - ry fine! ve - ry

PHIL. *mf*  
Oh, my pret-ty lit-tle fam-i-ly of one! The

SOP. *dim. mf dim. p mf*  
ve-ry fine! ve-ry fine! one!

TEN. *dim. mf dim. p mf*  
fine! ve-ry fine! ve-ry fine! one!

BASS. *dim. mf dim. p mf*  
fine! ve-ry fine! ve-ry fine! one!

PHIL. *cresc.*  
high-est of art I've taught her, She plays and sings and does more things Than

PHIL. *f mf*  
Bar-on de Roth-child's daugh-ter, It's bet-ter to have a

PHIL. *mf*  
 daugh - ter Than an awk - ward ug - ly son, As all a - gree When  
 one!

SOP. *mf*  
 one!

TEN. *mf*  
 one!

BASS. *mf*  
 one!

PHIL. *f*  
 once they see My pret - ty lit - tle fam - i - ly of one!  
 Oh, his

SOP. *f*  
 Oh, his

TEN. *f*  
 Oh, his

BASS. *f*  
 Oh, his



PHIL.

SOP.  
pret-ty lit-tle fam-i-ly of one! The high-est of art he's taught her, She

TEN.  
pret-ty lit-tle fam-i-ly of one! The high-est of art he's taught her, She

BASS.  
pret-ty lit-tle fam-i-ly of one! The high-est of art he's taught her, She

PHIL.

SOP.  
plays and sings And does more things Than Bar-on de Roth-child's daugh-ter, It's  
*cresc.* *ff* *f*

TEN.  
plays and sings And does more things Than Bar-on de Roth-child's daugh-ter, It's  
*cresc.* *ff* *f*

BASS.  
plays and sings And does more things Than Bar-on de Roth-child's daugh-ter, It's  
*cresc.* *ff* *f*


PHIL.    
 one!


SOP.    
 bet - ter to have a daugh - ter Than an awk - ward ug - ly son, As


TEN.    
 bet - ter to have a daugh - ter Than an awk - ward ug - ly son, As


BASS.    
 bet - ter to have a daugh - ter Than an awk - ward ug - ly son, As



SOP.    
 all a - gree When once they see His pret - ty lit - tle fam - i - ly,

TEN.    
 all a - gree When once they see His pret - ty lit - tle fam - i - ly,

BASS.    
 all a - gree When once they see His pret - ty lit - tle fam - i - ly,



SOP. *cresc.*  
pret - ty lit - tle fam - i - ly, pret - ty lit - tle fam - i - ly of one!

TEN. *cresc.*  
pret - ty lit - tle fam - i - ly, pret - ty lit - tle fam - i - ly of one!

BASS. *cresc.*  
pret - ty lit - tle fam - i - ly, pret - ty lit - tle fam - i - ly of one!



SOP. *ff*  
of one!

TEN. *ff*  
of one!

BASS. *ff*  
of one!



SONG.—(Yvonne) and CHORUS.

Nº 2

“I WONDER WHOM I’LL MARRY.”

Words by  
C.M.S. M<sup>o</sup> LELLAN.

Music by  
IVAN CARYLL.

Yvonne. *Allegretto.*

Piano.

YVON. *rall.* *Moderato.*

SOP. *rall.*

TEN. *rall.*

BASS. *rall.*

Oh! oh! such gay bou-quets! what do they mean?

That

That

That

*Moderato.*

*rall. p p*

YVON. 

SOP.  you to-day, dear friend, are sev-en-teen, We of-fer them— with all our

TEN.  you to-day, dear friend, are sev-en-teen,

BASS.  you to-day, dear friend, are sev-en-teen,

 *mf* *dolce* *p*

YVON. 

SOP.  hearts to you,

TEN.  *mf* The hands that of-fer them we of-fer, too

BASS.  *mf* The hands that of-fer them we of-fer, too

 *mf* *cresc.* *f* *dim.*

YVON.

hands you of - fer, too? What, with your ro - ses Am

YVON.

I to un - der - stand each man pro - po - ses to mar - ry

YVON.

me?

SOP.

TEN.

BASS.

Yes, gen - tle soul!

Yes, gen - tle soul!

Più mosso.

*rall. ad lib.* **Allegro moderato.**

YVON. That's ve-ry, ve - ry droll! That's ve - ry droll!

YVON. I'm ve - ry much flat - tered and

YVON. thank you sin - cere - ly, I call this a com - pli - ment, ra - ther! But

YVON. there are so ma - ny to choose from I real - ly pre - fer to re - fer you to

YVON. fa - ther Be - sides, I don't know whe - ther I would

YVON. *rall.* make a good wife till I try, **Meno mosso.**

TEN. *rall.* The chance we would take, and we're

BASS. *rall.* The chance we would take, and we're

*rall.* **Meno mosso.**

*allargando* **Meno mosso.**

*f pesante*

TEN. *rall.* sure you would make The ve - ry best wife 'neath the sky.

BASS. *rall.* sure you would make The ve - ry best wife 'neath the sky.

*rall.* **mf**



## Allegretto

YVON.

The first system of music shows a vocal line for Yvon and piano accompaniment. The vocal line consists of a whole rest followed by a half rest. The piano accompaniment begins with a treble clef, a key signature of two flats, and a 3/4 time signature. It features a series of chords and moving lines in both hands.

YVON.

The second system continues the musical piece. The vocal line has a whole rest followed by a half note. The piano accompaniment includes dynamic markings: *p* (piano) and *mf* (mezzo-forte). A first ending bracket labeled 'I' is placed above the final measure of the piano part.

YVON.

The third system contains the first line of lyrics. The vocal line is marked with a section sign (§) and includes the following text: "want to be a com-fort to my hus - band dear, But he must nev - er roam, peo - ple he was fond of 'ere he lik'd me best. He still may have them call,". The piano accompaniment continues with chords and melodic lines.

YVON.

The fourth system contains the second line of lyrics. The vocal line includes the text: "Al - ways stay at home, With none of his di-ver - sions shall I in - ter - fere, That I shan't care at all, His for - mer friends I'll nev - er teach him to de - test, That". The piano accompaniment includes dynamic markings: *mf* (mezzo-forte) and *p* (piano).

YVON. is, you see, un-less I think I should, He'll  
 is, you see, un-less they're fe - mi - nine, If

SOP. *mf* And then she will!  
 And then she will!

TEN. *mf* And then she will!  
 And then she will!

BASS. *mf* And then she will!  
 And then she will!

YVON. be al-owed the free - dom of his sin - gle days, But while he's gay and free,  
 in his coat I ev - er find a la - dy's glove, Or hand - kerchief of lace,

YVON. He must be with me — I won't at-tempt to al - ter all his  
 I'll not scratch his face — Not ev - en though I find there let - ters

Tempo di Valse.

YVON. *rall.*  
 youth-ful ways,— That is, you see, un-less it's for his good; I  
 fill'd with love,— That is, you see, un-less they are not mine, I

SOP. *rall.*  
 And then she will!  
 And then she will!

TEN. *rall.*  
 And then she will!  
 And then she will!

BASS. *rall.*  
 And then she will!  
 And then she will!

*cresc.* *p* *mf rall.* *mf* *Tempo di Valse.*

YVON.  
 won - der whom I'll mar - ry! — Will he be dark or fair? — I  
 won - der whom I'll mar - ry! — Will he be good and true? — I

*p* *cresc.* *mf*

YVON.  
 won - der what's the name I'll take in place of Phi - li - bert! — Though  
 won - der if he'll al - ways do as I ex - pect him to, — If

*p*

YVON.

doubt - ful whom I'll mar - ry ——— I'm ve - ry sure I'll  
 he'll be ve - ry care - full ——— Then I will al - so

YVON.

be ——— Par - ti - cu - lar - ly care - ful of the *rit. a tempo*  
 be ——— Par - ti - cu - lar - ly care - ful of the

YVON.

1.  
 man who mar - ries me! ———  
 man who mar - ries

YVON.

The me! ———

D.S.

YVON.

SOP. She won - ders whom she'll mar - ry — Will he be good and

TEN. She won - ders whom she'll mar - ry — Will he be good and

BASS. She won - ders whom she'll mar - ry — Will he be good and

SOP. true? — She won - ders if he'll al - ways do as she ex -

TEN. true? — She won - ders if he'll al - ways do as she ex -

BASS. true? — She won - ders if he'll al - ways do as she ex -

SOP. - pects him to, — If he'll be ve - ry care - ful — Then

TEN. - pects him to, — If he'll be ve - ry care - ful — Then

BASS. - pects him to, — If he'll be ve - ry care - ful — Then

SOP. she will al - so be \_\_\_\_\_ Oh, ve - ry, ve - ry care - ful

TEN. she will al - so be \_\_\_\_\_ Oh, ve - ry, ve - ry care - ful

BASS. she will al - so be \_\_\_\_\_ Oh, ve - ry, ve - ry care - ful

SOP. of her hus - band she will be! \_\_\_\_\_

TEN. of her hus - band she will be! \_\_\_\_\_

BASS. of her hus - band she will be! \_\_\_\_\_

# SONG.— (Katziolinka.) Belles of Hungary. and CHORUS.

“I'M A HUNTING JAGUAR.”

Words by  
C. M. S. M<sup>c</sup>LELLAN.

Music by  
IVAN CARYLL

Moderato

Katziolinka

Belles of Hungary.

Soprano.

Tenor.

Bass.

Piano.

1. When  
2. The

KAT.

B.H.

SOP.

TEN.

BASS

first I saw Al- bert I mere - ly scorned him! If  
 prin - ces of the earth have sought my fa - vours! And

1. She scorned him!  
 2. Her fa - - vours!

1. She scorned him!  
 2. Her fa - - vours!

1. She scorned him!  
 2. Her fa - - vours!

1. She scorned him!  
 2. Her fa - - vours!

KAT. he'd been mine I sure - ly would have pawned him! No  
 love I've known in all it's diff' - rent fla - vours! The

B.H. Have pawned him!  
 It's fla - vours!

SOP. Have pawned him!  
 It's fla - vours!

TEN. Have pawned him!  
 It's fla - vours!

BASS. Have pawned him!  
 It's fla - vours!

The first system of the musical score features five vocal staves (KAT., B.H., SOP., TEN., BASS.) and a piano accompaniment. The vocal parts are in treble clef, while the piano part is in bass clef. The lyrics are: "he'd been mine I sure - ly would have pawned him! No love I've known in all it's diff' - rent fla - vours! The". The piano accompaniment includes dynamic markings of *mf* and *f*.

KAT. sin - gle charm of form or face, No pride of mien, no touch of grace, Nor  
 haute no-blesse of Bu - da-Pest would nev - er give me an - y rest, And

B.H.

SOP.

TEN.

BASS.

The second system of the musical score features five vocal staves (KAT., B.H., SOP., TEN., BASS.) and a piano accompaniment. The vocal parts are in treble clef, while the piano part is in bass clef. The lyrics are: "sin - gle charm of form or face, No pride of mien, no touch of grace, Nor haute no-blesse of Bu - da-Pest would nev - er give me an - y rest, And". The piano accompaniment includes dynamic markings of *mf* and *f*.



KAT. an - y trace of no - ble race a - dorned him! But  
o - ver me two Em - per - ors were ra - vers! At

B.H. A - dorned him!  
Were ra - vers!

SOP. A - dorned him!  
Were ra - vers!

TEN. A - dorned him!  
Were ra - vers!

BASS A - dorned him!  
Were ra - vers!

*cresc.*

KAT. when I watched him spill the soup at ta - ble, My  
last Al - bert ap - peared and wrenched my sys - tem, For

B.H. At ta - - ble,  
Her sys - - tem,

SOP. At ta - - ble,  
Her sys - - tem,

TEN. At ta - - ble,  
Her sys - - tem,

BASS At ta - - ble,  
Her sys - - tem,

*mf*

KAT. *gip - sy heart leaped up and broke its ca - ble, And*  
*man - y days I strug - gled to re - sist him, But*

B.H.

SOP. *Its ca - ble!*  
*Re - sist him!*

TEN. *Its ca - ble!*  
*Re - sist him!*

BASS *Its ca - ble!*  
*Re - sist him!*

KAT. *when I saw him serve the fish, And ev - 'ry time up - set the dish, No*  
*when he land - ed on my feet, And turned a som - mer-sault com - plete, And*

B.H.

SOP.

TEN.

BASS

KAT. long - er to re - sist him was I a - ble!  
hurled the soup at me, I seized and kissed him!

B.H. Not a - ble!  
She kissed him!

SOP. Not a - ble!  
She kissed him!

TEN. Not a - ble!  
She kissed him!

BASS Not a - ble!  
She kissed him!

KAT. And  
And

B.H.

SOP.

TEN.

BASS

Allegro moderato

KAT. now a hunt - ed stag you are! And  
now you're on the list, you are! My

B. H. A stag list - you are!  
The list - you are!

SOP. A stag list - you are!  
The list - you are!

TEN. A stag list - you are!  
The list - you are!

BASS. A stag list - you are!  
The list - you are!

Allegro moderato

*mf* *f* *sfz* *sfz* *sfz* *mf*

KAT. I'm a hunt - ing jag - u - ar! With  
vic - tim I in - sist you are! Too


B. H. A jag list - u - ar!  
In - sist you are!

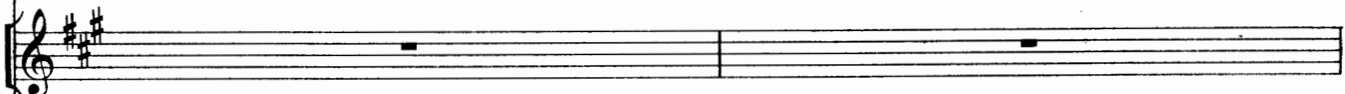
SOP. A jag list - u - ar!  
In - sist you are!

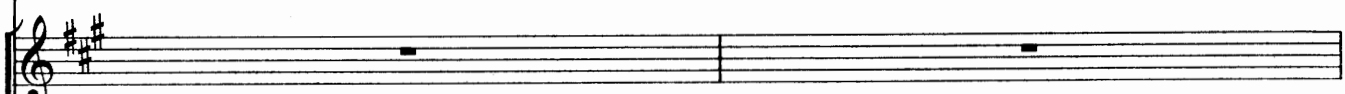
TEN. A jag list - u - ar!  
In - sist you are!

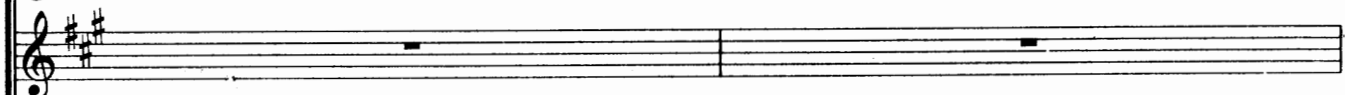
BASS. A jag list - u - ar!  
In - sist you are!

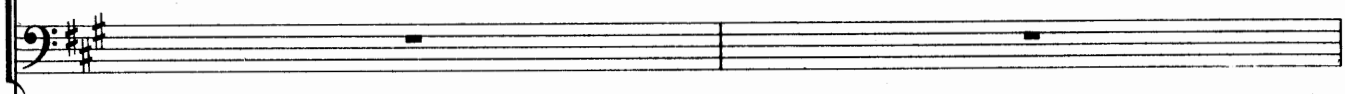
*sfz* *sfz* *sfz* *f*

KAT.    
 sin - u - ous and stealth - y glide I'll creep un - til I reach your side, Then  
 late a strug - gle now to make For I'm an un - du - lat - ing snake, And


B. H. 

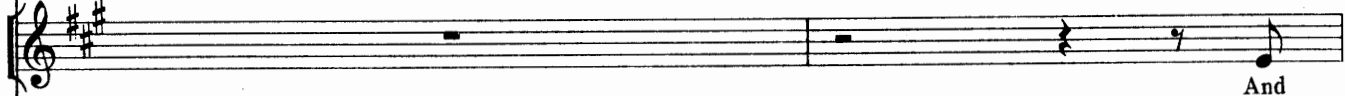
SOP. 

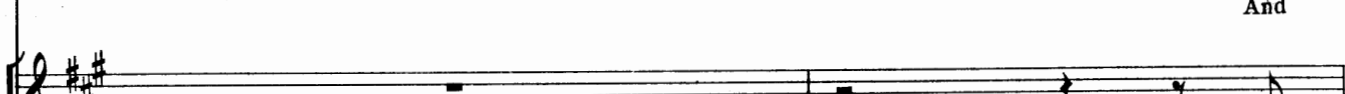
TEN. 

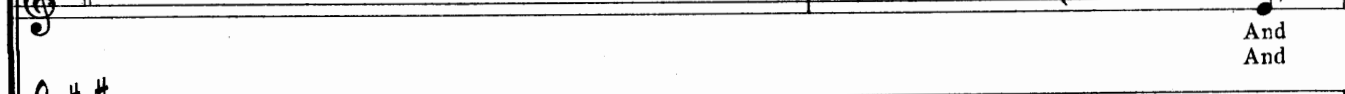
BASS. 

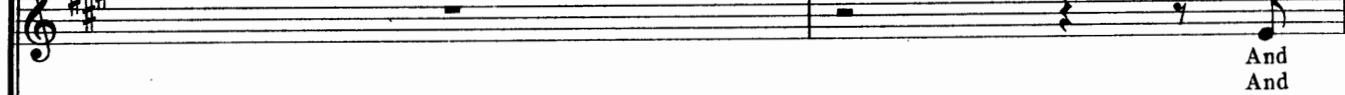


KAT.    
 wor - ry you and love you till a rag - you are! And  
 in my coils you're des - tined to be kissed - you are! And

B. H.    
 And  
 And

SOP.    
 And  
 And

TEN.    
 And  
 And

BASS.    
 And  
 And



*cresc.*

KAT. now a hunt - ed stag you are! A stag list, you are! And  
now you're on the list, you are! The list, you are! My

B. H. now a hunt - ed stag you are! A stag list, you are! And  
now you're on the list, you are! The list, you are! Her

SOP. now a hunt - ed stag you are! A stag list, you are! And  
now you're on the list, you are! The list, you are! Her

TEN. now a hunt - ed stag you are! A stag list, you are! And  
now you're on the list, you are! The list, you are! Her

BASS. now a hunt - ed stag you are! A stag list, you are! And  
now you're on the list, you are! The list, you are! Her

KAT. I'm a hunt - ing jag - u - ar! A jag - u - ar! With  
vic - tim I in - sist you are! In - sist you are! Too

B. H. she's a hunt - ing jag - u - ar! A jag - u - ar! With  
vic - tim she in - sists you are! In - sists you are! Too

SOP. she's a hunt - ing jag - u - ar! A jag - u - ar! With  
vic - tim she in - sists you are! In - sists you are! Too

TEN. she's a hunt - ing jag - u - ar! A jag - u - ar! With  
vic - tim she in - sists you are! In - sists you are! Too

BASS. she's a hunt - ing jag - u - ar! A jag - u - ar! With  
vic - tim she in - sists you are! In - sists you are! Too

KAT. sin - u - ous and stealth - y glide I'll creep un - til I reach your side, Then  
late a strug - gle now to make For I'm an un - du - lat - ing snake, And

B. H. sin - u - ous and stealth - y glide She'll creep a long and reach your side, Then  
late a strug - gle now to make For she's an un - du - lat - ing snake, And

SOP. sin - u - ous and stealth - y glide She'll creep a - long and reach your side, Then  
late a strug - gle now to make For she's an un - du - lat - ing snake, And

TEN. sin - u - ous and stealth - y glide She'll creep a - long and reach your side, Then  
late a strug - gle now to make For she's an un - du - lat - ing snake, And

BASS. sin - u - ous and stealth - y glide She'll creep a - long and reach your side, Then  
late a strug - gle now to make For she's an un - du - lat - ing snake, And

*cresc.*

KAT. *rall.* wor - ry you and love you till a rag, you are! kissed, you are!  
in my coils you're des - tined to be

B. H. *rall.* wor - ry you and love you till a rag, you are! kissed, you are!  
in her coils you're des - tined to be

SOP. *rall.* wor - ry you and love you till a rag, you are! kissed, you are!  
in her coils you're des - tined to be

TEN. *rall.* wor - ry you and love you till a rag, you are! kissed, you are!  
in her coils you're des - tined to be

BASS. *rall.* wor - ry you and love you till a rag, you are! kissed, you are!  
in her coils you're des - tined to be

*rall. ff*

*D.C.*

*ff*

DANCE

A musical score for a piece titled "DANCE". The score is written for piano and consists of six systems of music. Each system has a treble clef on the top staff and a bass clef on the bottom staff. The key signature is three sharps (F#, C#, G#). The piece begins with a dynamic marking of *ff* (fortissimo) in the first system. The music features a mix of eighth and sixteenth notes, often beamed together, with some triplets and slurs. There are several accents (marked with a 'V') throughout the score. In the fifth system, there is a *cresc.* (crescendo) marking. The sixth system ends with a *fff* (fortississimo) marking and a fermata over the final notes. At the bottom right of the page, there are the markings "Ped." and an asterisk "\*".



## SONG.—(Albert) and Chorus.

No 4

"YOU LITTLE CAFÉ, GOOD-DAY."

Words by  
C. M. S. McLELLAN.Music by  
IVAN CARYLL.

*Allegro moderato.*

Piano.

*f con spirito*

ALBERT.

1. Ta - ly - ho! we're a - way, tra la! Say lit - tle A-dolphe and  
2. To the beer in the mugs, ta, ta! Say lit - tle A-dolphe and

SOPRANO.

TENOR.

BASS.

1. Ha, ha!  
2. Ha, ha!

1. Ha, ha!  
2. Ha, ha!

1. Ha, ha!  
2. Ha, ha!

*mf*

ALB.  
 I, To the lit - tle Ca - fé, Ta, ta! Say lit - tle A-dolphe and  
 I, To the milk in the jugs, Ta, ta! Say lit - tle A-dolphe and

CHORUS  
 Boom! Boom! Ha, ha!  
 Boom! Boom! Ha, ha!  
 Boom! Boom! Ha, ha!  
 Boom! Boom! Ha, ha!

ALB.  
 I, To min - gle with the gay and kick our heels, and  
 I, No long - er on the hop with cups and plates, but

CHORUS  
 Boom! Boom!  
 Boom! Boom!  
 Boom! Boom!  
 Boom! Boom!

ALB.

tin - gle with the joy that night con - ceals, Oh, too - dle - oo - dle - oo, we're  
 flit - ting where the bright world ju - bi - lates, Oh, too - dle - oo - dle - oo, we're

CHO.

ALB.

off on wheels, My lit - tle A - dolphe and I.  
 off on skates, My lit - tle A - dolphe and I.

CHO.

Boom! Tra - la - la - la! la - la -  
 Boom! Tra - la - la - la! la - la -

Boom! Tra - la - la - la! la - la -  
 Boom! Tra - la - la - la! la - la -

Boom! Tra - la - la - la! la - la -  
 Boom! Tra - la - la - la! la - la -

ALB. To - day to the lit - tle Ca - fé A - dolphe and I will bid good -  
 A - way to the gid - dy Ab - baye A - dolphe and I in - tend to

- la! whoop! Ah!  
 - la! whoop! Ah!

CHO. - la! whoop! Ah!  
 - la! whoop! Ah!

- la! whoop! Ah!  
 - la! whoop! Ah!

*sfz* *mf* *mf*

ALB. - bye, We're on our way, o - hé! o - hé! To re - vel - ry gay, Hoo - ray! Hoo - ray! We'd  
 fly, Where la - dies gay, o - hé! o - hé! Will nev - er say nay, Hoo - ray! Hoo - ray! We'd

o - hé! Hoo - ray!  
 o - hé! Hoo - ray!

CHO. o - hé! Hoo - ray!  
 o - hé! Hoo - ray!

o - hé! Hoo - ray!  
 o - hé! Hoo - ray!

*f* *mf* *sfz* *mf* *sfz* *f* *mf*

ALB. stay, but a whoop-did-dy - ay A - dolphe and I have got to try, and  
 stay, but a whoop-did-dy - ay A - dolphe and I have got to try, and

CHO. Ah!  
 Ah!

Ah!  
 Ah!

Ah!  
 Ah!

ALB. so we say o - hé! o - hé! you lit - tle Ca - fé, Good - day!  
 so we say o - hé! o - hé! you lit - tle Ca - fé, Good - day!

CHO. o - hé!  
 o - hé!

To -  
 A -

To -  
 A -

To -  
 A -

*cresc.* *f* *mf* *sfz* *f*

- day to the lit - tle Ca - fé In spir - its high They bid good - bye, They're  
 - way to the gid - dy Ab - baye In spir - its high They mean to fly, Where

CHO.

- day to the lit - tle Ca - fé In spir - its high They bid good - bye, They're  
 - way to the gid - dy Ab - baye In spir - its high They mean to fly, Where

- day to the lit - tle Ca - fé In spir - its high They bid good - bye, They're  
 - way to the gid - dy Ab - baye In spir - its high They mean to fly, Where

on their way, o - hé! o - hé! To re - vel - ry gay, Hoo - ray, Hoo-ray! They'd  
 la - dies gay, o - hé! o - hé! Will ne - ver say nay, Hoo - ray, Hoo-ray! They'd

CHO.

on their way, o - hé! o - hé! To re - vel - ry gay, Hoo - ray, Hoo-ray! They'd  
 la - dies gay, o - hé! o - hé! Will ne - ver say nay, Hoo - ray, Hoo-ray! They'd

on their way, o - hé! o - hé! To re - vel - ry gay, Hoo - ray, Hoo-ray! They'd  
 la - dies gay, o - hé! o - hé! Will ne - ver say nay, Hoo - ray, Hoo-ray! They'd

*rall.*

CHO. stay, but a whoop-did-dy - ay That splits the sky They've got to try, And so they say, o -  
 stay, but a whoop-did-dy - ay That splits the sky They've got to try, And so they say, o -

*rall.*

CHO. stay, but a whoop-did-dy - ay That splits the sky They've got to try, And so they say, o -  
 stay, but a whoop-did-dy - ay That splits the sky They've got to try, And so they say, o -

*rall.*

stay, but a whoop-did-dy - ay That splits the sky They've got to try, And so they say, o -  
 stay, but a whoop-did-dy - ay That splits the sky They've got to try, And so they say, o -

1. *a tempo*

CHO. - hé! o - hé! you lit - tle Ca - fé, Good - day. lit - tle Ca - fé, Good - day.

*a tempo*

CHO. - hé! o - hé! you lit - tle Ca - fé, Good - day. lit - tle Ca - fé, Good - day.

*a tempo*

- hé! o - hé! you lit - tle Ca - fé, Good - day. lit - tle Ca - fé, Good - day.

*a tempo*

*a tempo*

*sfz*

*mf a tempo*

*D.C.*

DANCE.

The first system of the piece consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music begins with a mezzo-forte (*mf*) dynamic. The melody in the treble clef features eighth and sixteenth notes, while the bass clef provides a steady accompaniment with quarter and eighth notes.

The second system continues the piece with similar rhythmic patterns. The treble clef melody includes some triplet-like figures, and the bass clef accompaniment maintains a consistent pulse.

The third system introduces a crescendo (*cresc.*) leading to a fortissimo (*f*) dynamic. The treble clef features a more active melody with slurs, and the bass clef accompaniment becomes more rhythmic.

The fourth system features a sforzando (*sfz*) dynamic marking followed by a mezzo-forte (*mf*) dynamic. The treble clef has a wavy line above the first few notes, and the bass clef continues with its accompaniment.

The fifth system continues with a sforzando (*sfz*) dynamic marking and a mezzo-forte (*mf*) dynamic. The treble clef melody is more complex with many beamed notes, and the bass clef accompaniment is steady.

The sixth system concludes the piece with a crescendo (*cresc.*) leading to a fortissimo (*f*) dynamic. The treble clef melody features a wide interval, and the bass clef accompaniment ends with a final cadence.



CHO.

*f* A - way to the gid - dy Ab - baye In spir - its high They mean to

*f* A - way to the gid - dy Ab - baye In spir - its high They mean to

*f* A - way to the gid - dy Ab - baye In spir - its high They mean to

*cresc.* *ff*

CHO.

fly, Where la - dies gay, o - hé! o - hé! Will ne - ver say nay, Hoo -

fly, Where la - dies gay, o - hé! o - hé! Will ne - ver say nay, Hoo -

fly, Where la - dies gay, o - hé! o - hé! Will ne - ver say nay, Hoo -

*sfz*

CHO.

- ray, Hoo - ray! They'd stay, but a whoop - did - dy - ay That splits the

- ray, Hoo - ray! They'd stay, but a whoop - did - dy - ay That splits the

- ray, Hoo - ray! They'd stay, but a whoop - did - dy - ay That splits the

*sfz*

sky They've got to try, And so they say, o - hé! o - hé! you

CHO

sky They've got to try, And so they say, o - hé! o - hé! you

sky They've got to try, And so they say, o - hé! o - hé! you

The first system of the score features three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts are in a G major key and 4/4 time. The lyrics are: "sky They've got to try, And so they say, o - hé! o - hé! you". The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

lit - tle Ca - fé, Good - day!

CHO.

lit - tle Ca - fé, Good - day!

lit - tle Ca - fé, Good - day!

The second system continues the vocal parts and piano accompaniment. The lyrics are: "lit - tle Ca - fé, Good - day!". The piano accompaniment includes dynamic markings such as *sfz* and *ff*.

The third system shows the piano accompaniment for the final part of the piece, featuring complex chordal textures and a bass line. It includes a *sfz* marking.

## FINALE—ACT I.

No 5

Words by  
C. M. S. McLELLAN.

Music by  
IVAN CARYLL.

Allegro moderato.

Yvonne.

Per - haps you have tal - ents to

Piano.

*sfz* *f* *L.H.* *dim.* *mf*

YVON.

take you To heights of ex - cep - tion - al fame, Per -

YVON.

- haps your am - bi - tion will make you A great and il - lus - tri - ous

*mf*

YVON. name I can't say what you'll be - come la - ter, But

YVON. one thing I cer - tain - ly know, You'll nev - er be - come a good

YVON. wai-ter, So, take off your a - pron and go!

*rall* **Allegro**

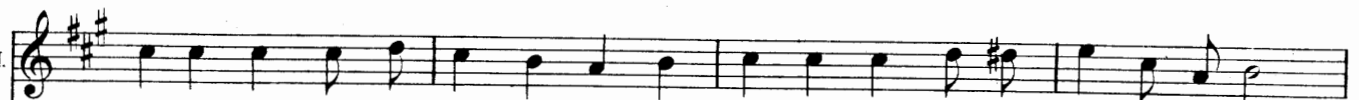
YVON. Go, Go, Go, where the world is wait - ing Don't wait, while the world's wait - ing for you

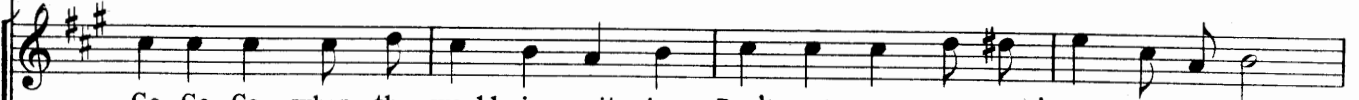
YVON. Here you're sim - ply ex - as - per - at - ing, Slow, dull, awk - ward in

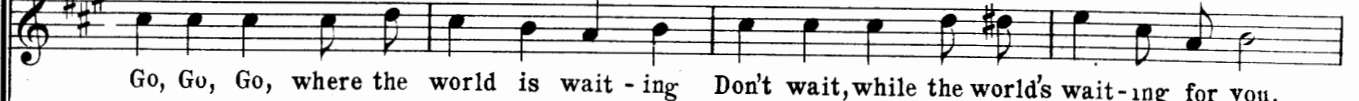
YVON. all that you do; Go, Go, Go, where the world can use you,

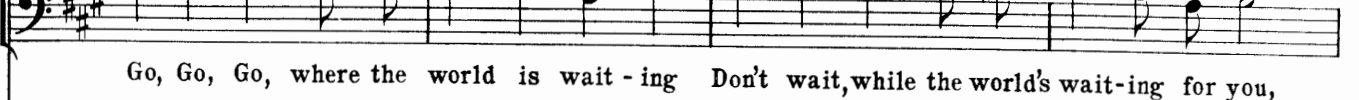
YVON. Go where life sets the heart in a glow, Don't wait, I will at


YVON. once ex - cuse you, *rall.* Go, Go, take off your a - pron and go!

YVON.  Go, Go, Go, where the world is wait - ing Don't wait, while the world's wait - ing for you,

SOP.  Go, Go, Go, where the world is wait - ing Don't wait, while the world's wait - ing for you,

TEN.  Go, Go, Go, where the world is wait - ing Don't wait, while the world's wait - ing for you,

BASS.  Go, Go, Go, where the world is wait - ing Don't wait, while the world's wait - ing for you,

*ff* 

YVON.  Here you're sim - ply ex - as - per - at - ing, slow, dull, awk - ard in all that you do;

SOP.  Here you're sim - ply ex - as - per - at - ing, slow, dull, awk - ard in all that you do;

TEN.  Here you're sim - ply ex - as - per - at - ing, slow, dull, awk - ard in all that you do;

BASS.  Here you're sim - ply ex - as - per - at - ing, slow, dull, awk - ard in all that you do;



YVON. *Go, Go, Go, where the world can use you, Go where life sets the heart in a glow,*

SOP. *Go, Go, Go, where the world can use you, Go where life sets the heart in a glow,*

TEN. *Go, Go, Go, where the world can use you, Go where life sets the heart in a glow,*

BASS. *Go, Go, Go, where the world can use you, Go where life sets the heart in a glow,*

YVON. *Don't wait, I will at once ex-cuse you, Go! Go! take off your a-pron and go!—* *rall.*

SOP. *Don't wait, I will at once ex-cuse you, Go! Go! take off your a-pron and go!—* *rall.*

TEN. *Don't wait, I will at once ex-cuse you, Go! Go! take off your a-pron and go!—* *rall.*

BASS. *Don't wait, I will at once ex-cuse you, Go! Go! take off your a-pron and go!—* *rall.*

ALBERT. Moderato.

YVON. Un - til, Mam'-zelle — you spoke, I

SOP.

TEN.

BASS.

Allegretto.

Moderato.

ALB. was in doubt, What course to take I still was he - si - tat - ing, But now I'll

*rit.* *accel.*

ALB. go, One mo-ment, hear me out - Till Nine-teen-Thir-ty-Two I'll go on

*rit.*

*mf rit.* *f* *Allegro moderato.* *mf marcato* *cresc.*



YVONNE.

ALBERT.

ALB. wait - ing! When I tell you to go do you mean that you'll stay? Till the

SOP. What! wait - ing?

TEN. What! wait - ing?

BASS. What! wait - ing?

ALB. *rall.* Ninth day of June, twen-ty years from to-day! Twen-ty years *a tempo* from to - *rall.*

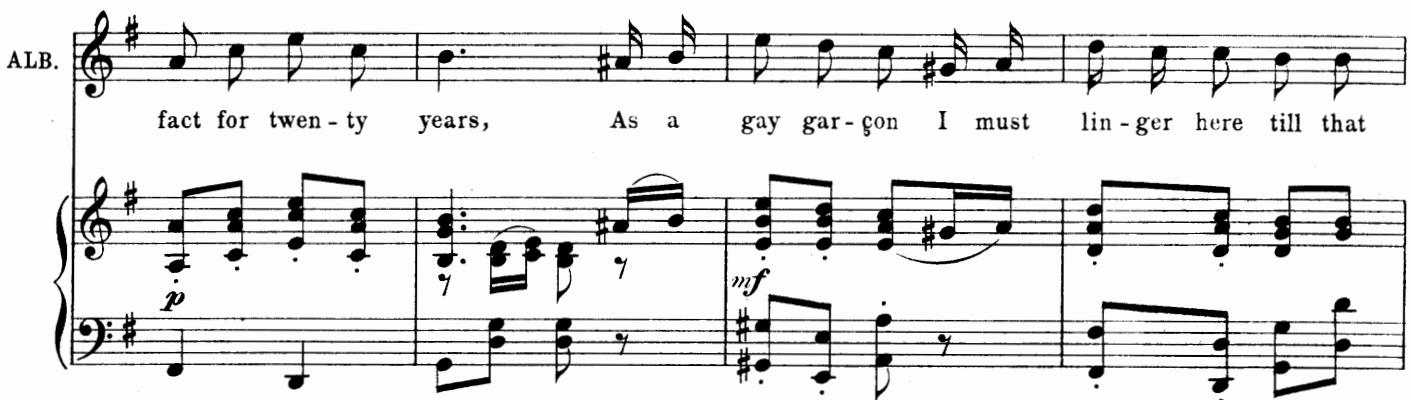
ALB. *Allegretto.* - day! When the clock strikes twelve on the Ninth day of June In

ALB.  *p* *mf*

Nine - teen - Thir - ty - Two! Like a bird I'm off for a big af - ter-noon, and

ALB.  *mf*

oh! what won't I do! But I've got to wait for a lit - tle while still, In

ALB.  *p* *mf*

fact for twen - ty years, As a gay gar - çon I must lin - ger here till that

ALB.  *p*

Ninth of June ap - pears. Oh, that love - ly Ninth of June! That

ALB. love - ly Ninth of June! The day that I ——— Like a but - ter -

ALB. - fly will burst from my co - coon, Oh, the years will pass, it will

*cresc.* *p*

ALB. seem ve - ry soon, And my good time come due, When the

*mf*

ALB. clock strikes twelve on the Ninth day of June, In — Nine - teen - Thir - ty -

ALB. *f* - Two!

SOP. *f* When the clock strikes twelve on the Ninth day of June In

TEN. *f* When the clock strikes twelve on the Ninth day of June In

BASS. *f* When the clock strikes twelve on the Ninth day of June In

SOP. Nine - teen - Thir - ty - Two! Like a bird he's off for a big af - ter-noon, and

TEN. Nine - teen - Thir - ty - Two! Like a bird he's off for a big af - ter-noon, and

BASS. Nine - teen - Thir - ty - Two! Like a bird he's off for a big af - ter-noon, and

SOP. oh! What won't he do! But he's got to wait for a

TEN. oh! What won't he do! But he's got to wait for a

BASS. oh! What won't he do! But he's got to wait for a

SOP. lit - tle while still, In fact for twen - ty years, As a

TEN. lit - tle while still, In fact for twen - ty years, As a

BASS. lit - tle while still, In fact for twen - ty years, As a

SOP. gay gar-çon he must lin-ger here till That Ninth of June ap - pears. Oh, that

TEN. gay gar-çon he must lin-ger here till That Ninth of June ap - pears. Oh, that

BASS. gay gar-çon he must lin-ger here till That Ninth of June ap - pears. Oh, that

SOP. love - ly Ninth of June. That love - ly Ninth of June! The

TEN. love - ly Ninth of June. That love - ly Ninth of June! The

BASS. love - ly Ninth of June. That love - ly Ninth of June! The

*ff*

SOP. day héll try ————— Like a but - ter - fly To burst from

TEN. day héll try ————— Like a but - ter - fly To burst from

BASS. day héll try ————— Like a but - ter - fly To burst from

SOP. his co - coon, Oh, the years will pass, it will seem ve - ry soon, And

TEN. his co - coon, Oh, the years will pass, it will seem ve ry soon, And

BASS. his co - coon, Oh, the years will pass, it will seem ve - ry soon, And

SOP. his good time come due, When the clock strikes twelve on the Ninth day of June, In—

TEN. his good time come due, When the clock strikes twelve on the Ninth day of June, In—

BASS. his good time come due, When the clock strikes twelve on the Ninth day of June, In—

SOP. Nine - teen - Thir - ty - Two! Nine - teen - Thir - ty - Two!

TEN. Nine - teen - Thir - ty - Two! Nine - teen - Thir - ty - Two!

BASS. Nine - teen - Thir - ty - Two! Nine - teen - Thir - ty - Two!

*rall.*

*rall.*

*rall.*

*Ad.* \* *Ad.* \*

YVONNE. YVONNE.

Allegro moderato.

*ff* *mf*

YVON.

sim - ple - ton you are, or some - thing worse, you real - ly should have nev - er

YVON.

left your nurse, But since you have, and we must care for you,

*f R.H.*

YVON.

Be - gin to make your - self of use here, do!

*rall.* *atempo*

*ff* *f* *rall.* *ff*

(ALBERT.)

ALB.

Mes - sieurs, mes - dames, your or - ders, please! All drinks are



ALB.

free! Choose an - y - thing your fan - cy sees! It's all on

(VAUCHENU.)

ALB.

me! Now what's your li - quid fare? Bring me a bock, Al -

VAU.

- bert!

SOP.

TEN.

BASS

Bring me a bock, Al - bert!

Bring me a bock, Al - bert!

SOP. -bert! Bring me a bock, Al - bert! Al - bert! Al -

TEN. Bring me a bock, Al - bert! Al - bert! Al -

BASS. Bring me a bock, Al - bert! Al - bert! Al -

SOP. -bert! Al - bert! Al - bert!

TEN. -bert! Al - bert! Al - bert!

BASS. -bert! Al - bert! Al - bert!

SOP. Bring me a bock, Al - bert!

TEN. Bring me a bock, Al - bert!

BASS. Bring me a bock, Al - bert!

Piano accompaniment for the first system, featuring treble and bass staves with musical notation and dynamics like *mf* and *f*.

ALB. *f* Or - ders! or - ders! What 'll you take?

SOP. *f* Bring me a bock, Al - bert!

TEN. *f* Bring me a bock, Al - bert!

BASS. *f* Bring me a bock, Al - bert!

Vocal staves for Soprano, Tenor, and Bass in the first system, with lyrics and musical notation.

Piano accompaniment for the second system, featuring treble and bass staves with musical notation and dynamics like *mf* and *f*.

ALB. Fast - er! Fast - er! keep me a - wake.

SOP. *f* Bring me a bock, Al - bert!

TEN. *f* Bring me a bock, Al - bert!

BASS. *f* Bring me a bock, Al - bert!

Vocal staves for Soprano, Tenor, and Bass in the second system, with lyrics and musical notation.

Piano accompaniment for the third system, featuring treble and bass staves with musical notation and dynamics like *mf* and *f*.

ALB  
 Bocks by the doz - en, cold and fiz - zy, I've got a lot to spare,

*cresc.*

ALB.  
 Or - der 'em up, there, keep me bu - sy!

SOP.  
 Bring me a Bock, Al -

TEN.  
 Bring me a Bock, Al -

BASS.  
 Bring me a Bock, Al -

*mf* *cresc.*

SOP.  
 - bert! Oh, bring me a bock, Al - bert! Al - bert! We'll

TEN.  
 - bert! Oh, bring me a bock, Al - bert! Al - bert! We'll

BASS.  
 - bert! Oh, bring me a bock, Al - bert! Al - bert! We'll

*ff*

SOP. lin - ger a while to - day, You're beat - ing the clock, Al -

TEN. lin - ger a while to - day, You're beat - ing the clock, Al -

BASS. lin - ger a while to - day, You're beat - ing the clock, Al -

SOP. - bert! Al - bert! And we've got no - thing to pay, We

TEN. - bert! Al - bert! And we've got no - thing to pay, We

BASS. - bert! Al - bert! And we've got no - thing to pay, We

SOP. think by the end of twen - ty years We'll make you a wait - er rare, So,

TEN. think by the end of twen - ty years We'll make you a wait - er rare, So.

BASS. think by the end of twen - ty years We'll make you a wait - er rare, So.

SOP. skip and hop and nev - er stop, But hus - tle a - long un -

TEN. skip and hop and nev - er stop, But hus - tle a - long un -

BASS. skip and hop and nev - er stop, But hus - tle a - long un -

SOP. - til you drop, And bring me a bock, Al - bert! Do

TEN. - til you drop, And bring me a bock, Al - bert! Do

BASS. - til you drop, And bring me a bock, Al - bert! Do

SOP. hus - tle a - long, Al - bert! And bring me a bock, Al -

TEN. hus - tle a - long, Al - bert! And bring me a bock, Al -

BASS. hus - tle a - long, Al - bert! And bring me a bock, Al -

SOP. - bert! Al - bert! Al - bert! Al - bert! Al - bert! Al - bert! Al -

TEN. - bert! Al - bert! Al - bert! Al - bert! Al - bert! Al - bert! Al -

BASS. - bert! Al - bert! Al - bert! Al - bert! Al - bert! Al -

SOP. - bert! Bring me a bock, Al - bert!

TEN. - bert! Bring me a bock, Al - bert!

BASS. - bert! Bring me a bock, Al - bert!

SOP. Bring me a bock, Al - bert! Al - bert!

TEN. Bring me a bock, Al - bert! Al - bert!

BASS. Bring me a bock, Al - bert! Al - bert!



First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is three sharps (F#, C#, G#). The music begins with a forte (*ff*) dynamic marking. The right hand plays a series of chords and moving lines, while the left hand provides a rhythmic accompaniment with chords and eighth notes.

Second system of musical notation, continuing the piece. The right hand features more complex chordal textures and melodic fragments, while the left hand maintains a steady accompaniment.

Third system of musical notation. The right hand has a more active role with chords and some melodic movement, while the left hand continues with a consistent accompaniment.

Fourth system of musical notation. The right hand shows some chords with 'x' marks, possibly indicating specific fingerings or techniques. The left hand continues with a rhythmic accompaniment.

Fifth system of musical notation, marked with the word "CURTAIN" above the staff. The music features a variety of chordal textures and melodic lines in both hands.

Sixth system of musical notation, concluding the page. It features a grand staff with treble and bass clefs. The key signature is three sharps (F#, C#, G#). The music ends with a fortissimo (*sfz*) dynamic marking. The right hand has a melodic line with some rests, while the left hand provides a rhythmic accompaniment.



## Act II.

Nº 6

## OPENING CHORUS.

Words by  
C.M.S. McLELLAN.

Music by  
IVAN CARYLL.

*Allegro moderato.*

Piano. *ff.*

*CURTAIN*

SOPRANO. *f* To -

TENOR. *f* To -

BASS. *f* To -

SOP. - night we fill and raise the glass, To - mor - row it drops and smash-es, To -

TEN. - night we fill and raise the glass, To - mor - row it drops and smash-es, To -

BASS. - night we fill and raise the glass, To - mor - row it drops and smash-es, To -

SOP. night we burn with joy, A - las! To - mor - row we wear the ash - es To -

TEN. - night we burn with joy, A - las! To - mor - row we wear the ash - es To -

BASS. - night we burn with joy, A - las! To - mor - row we wear the ash - es To -

SOP. - mor - row we wear the ash - es; From Tues - day fat to

TEN. - mor - row we wear the ash - es; From Tues - day fat to

BASS. - mor - row we wear the ash - es; From Tues - day fat to

SOP. Wednes - day lean An in - ter - val brief we mea - sure, With dance and song and

TEN. Wednes - day lean An in - ter - val brief we mea - sure, With dance and song and

BASS. Wednes - day lean An in - ter - val brief we mea - sure, With dance and song and

SOP. oth - er keen ex - pres - sions of youth - ful plea - sure; From

TEN. oth - er keen ex - pres - sions of youth - ful plea - sure; From

BASS. oth - er keen ex - pres - sions of youth - ful plea - sure; From

SOP. Tues - day fat to Wednes-day lean An in - ter - val brief we mea - sure, With

TEN. Tues - day fat to Wednes-day lean An in - ter - val brief we mea - sure, With

BASS. Tues - day fat to Wednes-day lean An in - ter - val brief we mea - sure, With

SOP. dance and song and oth - er keen ex - pres-sions of youth-ful plea - sure; To -

TEN. dance and song and oth - er keen ex - pres-sions of youth-ful plea - sure; To -

BASS. dance and song and oth - er keen ex - pres-sions of youth-ful plea - sure; To -

SOP. - night we fill and raise the glass, To - mor - row it drops and smash - es, To -

TEN. - night we fill and raise the glass, To - mor - row it drops and smash - es, To -

BASS. - night we fill and raise the glass, To - mor - row it drops and smash - es, To -

SOP. *rall. cresc. a tempo ff*  
 -night we burn with joy A - las! To - mor - row we wear the

TEN. *rall. cresc. a tempo ff*  
 -night we burn with joy A - las! To - mor - row we wear the

BASS. *rall. cresc. a tempo ff*  
 -night we burn with joy A - las! To - mor - row we wear the

SOP. *rall. a tempo*  
 ash - es, but to - night we fill and raise the glass!

TEN. *rall. a tempo*  
 ash - es, but to - night we fill and raise the glass!

BASS. *rall. a tempo*  
 ash - es, but to - night we fill and raise the glass!

SOP. 6 GIRLS. *f*  
 Oh,

TEN. 3 TEN. *f*  
 Oh,

BASS. 3 BASS. *f*  
 Oh,

6 G. how do you do, and here we are! Good evening to

3 T. how do you do, and here we are! Good evening to

3 B. how do you do, and here we are! Good evening to

6 G. you, it's Mar-di Gras! We have-n't been in-tro-duced to

3 T. you, it's Mar-di Gras! We have-n't been in-tro-duced to

3 B. you, it's Mar-di Gras! We have-n't been in-tro-duced to

6 G. you, But don't be too par-ti-cu-lar! We've

3 T. you, But don't be too par-ti-cu-lar! We've

3 B. you, But don't be too par-ti-cu-lar! We've

6 G. been to the Bal de l'O-pe - ra But when you go

3 T. been to the Bal de l'O-pe - ra But when you go

3 B. been to the Bal de l'O-pe - ra But when you go

6 G. home don't tell mam-ma, Come on and we'll soon get used to

3 T. home don't tell mam-ma, Come on and we'll soon get used to

3 B. home don't tell mam-ma, Come on and we'll soon get used to

6 G. you, For tra! la! la! la! it's Mar-di Gras! Oh, *SOP. f*

3 T. you, For tra! la! la! la! it's Mar-di Gras! Oh, *TEN. f*

3 B. you, For tra! la! la! la! it's Mar-di Gras! Oh, *BASS f*

SOP. how do you do, and here we are! Good evening to

TEN. how do you do, and here we are! Good evening to

BASS. how do you do, and here we are! Good evening to

SOP. you, it's Mar-di Gras! We have-n't been in-tro-duced to

TEN. you it's Mar-di Gras! We have-n't been in-tro-duced to

BASS. you it's Mar-di Gras! We have-n't been in-tro-duced to

SOP. you But don't be too par-ti-cu-lar! We've

TEN. you But don't be too par-ti-cu-lar! We've

BASS. you But don't be too par-ti-cu-lar! We've



SOP. been to the Bal de l'O-pe-ra! But when you go

TEN. been to the Bal de l'O-pe-ra! But when you go

BASS. been to the Bal de l'O-pe-ra! But when you go

SOP. home don't tell mam-ma, Come on and we'll soon get used to

TEN. home don't tell mam-ma, Come on and we'll soon get used to

BASS. home don't tell mam-ma, Come on and we'll soon get used to

SOP. you, For tra! la! la! la! it's Mar-di Gras!

TEN. you, For tra! la! la! la! it's Mar-di Gras!

BASS. you, For tra! la! la! la! it's Mar-di Gras!

Moderato.  
EDMUND.

The Queen of hearts is here! Who is she?

SOP. Ga-by

TEN. Ga-by

BASS. Ga-by

Moderato.

ff

ff

Red. \*

Red. \*

ED. Well, you've

SOP. dear! Ga - by dear!

TEN. dear! Ga - by dear!

BASS. Ga - by dear!

ff

mf

Red. \*

Red. \*

ED. guess'd it ra - ther near, And you'll see her now ap - pear

SOP. Then the

TEN. Then the

BASS. Then the

*cresc.* *f*

SOP. glass we raise a - gain, To the u - su - al re - frain Ga - by

TEN. glass we raise a - gain, To the u - su - al re - frain Ga - by

BASS. glass we raise a - gain, To the u - su - al re - frain Ga - by

*ff* *ff* *ff*

*cresc.* *ff*

SOP.  
 dear! Ga - by dear! In cham - pagne! In cham - pagne!

TEN.  
 dear! Ga - by dear! In cham - pagne! In cham - pagne!

BASS.  
 dear! Ga - by dear! In cham - pagne! In cham - pagne!

*Allegretto moderato.*

BERENGERE.

Oh, hap - py is the la - dy who has se - ven - teen Ai - grettes, and

BÈR.  
 she's the most a - gree - a - ble of girls, Who owns a few chin - chil - la coats and

BÉR.

ma - ny sa - ble sets, and has - n't got the time to count her pearls; If

BÉR.

one can al - ways wear the fi - nest dress that's in the room, Then

BÉR.

one can al - ways wear the bright - est smile, For

BÉR.

cer - tain - ly the men - tal state that's whol - ly free from gloom, Is

Moderato

*rit.*

BER. when you cost a lot and lead the style. So I smile, All the

SOP. *mf* Smile, smile!

TEN. *mf* Smile, smile!

BASS. *mf* Smile, smile!

*mf rit. dim.*

*p*

BER. while With a smile that's ra-ther no-ted for its lus-tre, As I

SOP. While, while!

TEN. While, while!

BASS. While, while!

BER. wear In my hair, This ex - ten-sive and ex - pen-sive fea-ther

SOP. Where, where? Hair, hair!

TEN. Where, where? Hair, hair!

BASS. Where, where? Hair, hair!



*cresc.* *dim.*

BÉR. dust - er, Take a glance, As I dance And you'll

SOP. Glance, glance! Dance, dance!

TEN. Glance, glance! Dance, dance!

BASS. Glance, glance! Dance, dance!



*mf*

BÉR. see at once why I am nev - er tear - ful For I've got, quite a

SOP. Got, got,

TEN. Got, got,

BASS. Got, got,

The first system of the musical score features four vocal staves (BÉR., SOP., TEN., BASS.) and a piano accompaniment. The BÉR. part has the lyrics "see at once why I am nev - er tear - ful For I've got, quite a". The other vocal parts have "Got, got,". The piano accompaniment consists of two staves with various chords and melodic lines.

BÉR. *rall.*  
lot, Of the lit - tle things that keep a la - dy cheer - ful!

SOP. Lot, lot!

TEN. Lot, lot!

BASS. Lot lot!

*colla voce* *sfz* *f*

The second system of the musical score features four vocal staves and a piano accompaniment. The BÉR. part has the lyrics "lot, Of the lit - tle things that keep a la - dy cheer - ful!". The other vocal parts have "Lot, lot!". The piano accompaniment includes dynamic markings: *colla voce*, *sfz*, and *f*.



First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features complex chordal textures with many beamed notes and rests.

Second system of musical notation, continuing the piece. A *cresc.* (crescendo) marking is present in the right-hand part of the system.

Third system of musical notation, showing further development of the complex textures.

Fourth system of musical notation, featuring a key signature change to two flats (B-flat and E-flat) in the right-hand part.

Fifth system of musical notation, concluding the page with a double bar line and a 2/4 time signature.

Allegro moderato.

SOP. Oh, how do you

TEN. Oh, how do you

BASS. Oh, how do you

SOP. do, and here we are! — Good ev'-ning to you, it's Mar-di Gras! —

TEN. do, and here we are! — Good ev'-ning to you, it's Mar-di Gras! —

BASS. do, and here we are! — Good ev'-ning to you, it's Mar-di Gras! —

SOP. — We have-n't been in - tro - duced to you, But don't be

TEN. — We have-n't been in - tro - duced to you, But don't be

BASS. — We have-n't been in - tro - duced to you, But don't be

SOP. too par - ti - cu - lar! — We've been to the Bal de l'o - pe - ra —

TEN. too par - ti - cu - lar! — We've been to the Bal de l'o - pé - ra —

BASS. too par - ti - cu - lar! — We've been to the Bal de l'o - pé - ra —

SOP. — But when you go home don't tell ma - ma, — Come on and we'll

TEN. — But when you go home don't tell ma - ma, — Come on and we'll

BASS. — But when you go home don't tell ma - ma, — Come on and we'll

SOP. soon get used to you, For tra! la! la! la! la! it's Mar - di Gras! Tra! la! la!

TEN. soon get used to you, For tra! la! la! la! la! it's Mar - di Gras! Tra! la! la!

BASS. soon get used to you, For tra! la! la! la! la! it's Mar - di Gras! Tra! la! la!

SOP.    la! Tra! la! la!    la! It's Mar - di Gras! it's Mar - di Gras! Tra! la! la!

TEN.    la! Tra! la! la!    la! It's Mar - di Gras! it's Mar - di Gras! Tra! la! la!

BASS.    la! Tra! la! la!    la! It's Mar - di Gras! it's Mar - di Gras! Tra! la! la!

SOP.    la! Tra! la! la!    la! It's Mar - di Gras! it's Mar - di Gras! *rall.*

TEN.    la! Tra! la! la!    la! It's Mar - di Gras! it's Mar - di Gras! *rall.*

BASS.    la! Tra! la! la!    la! It's Mar - di Gras! it's Mar - di Gras! *rall.*

## SONG.—Katziolinka (and CHORUS.)

Nº 7

"DO YOU CALL THAT DANCING!"

Words by  
C. M. S. McLELLAN.Music by  
IVAN CARYLL.

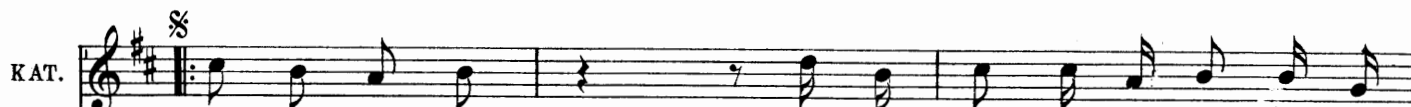
*Moderato. (DIALOGUE)* *pp* *simile.*

Piano.

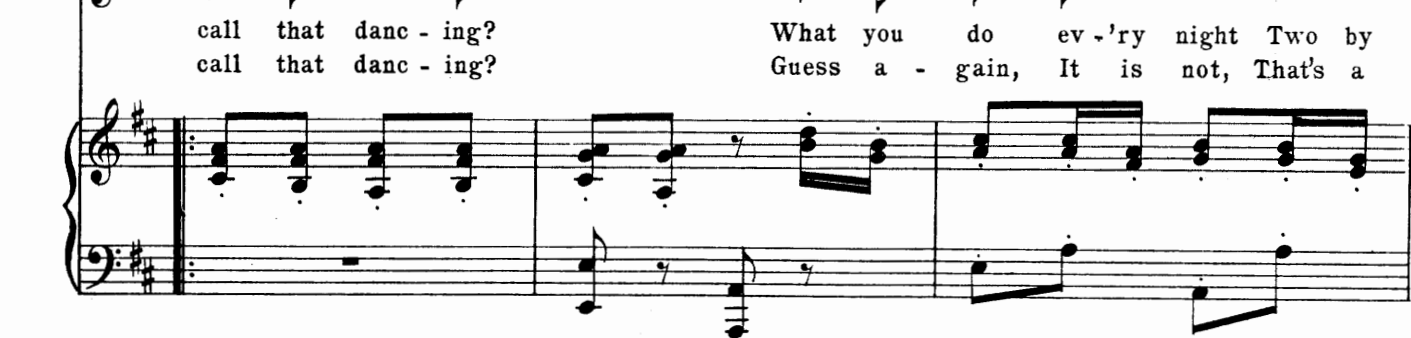
KATZIOLINKA. *mf*


1. Do you

*mf* *f* *mf*

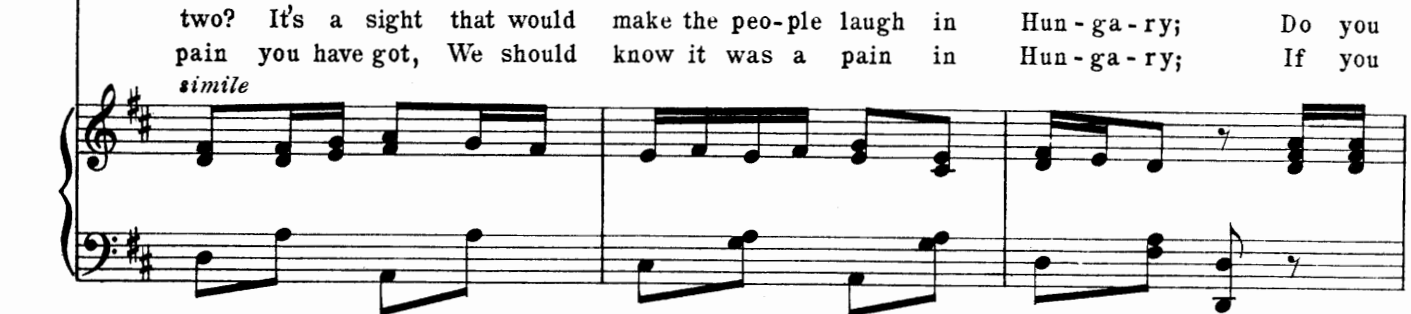
KAT. 


call that danc - ing?                      What you do ev - 'ry night Two by  
call that danc - ing?                      Guess a - gain, It is not, That's a



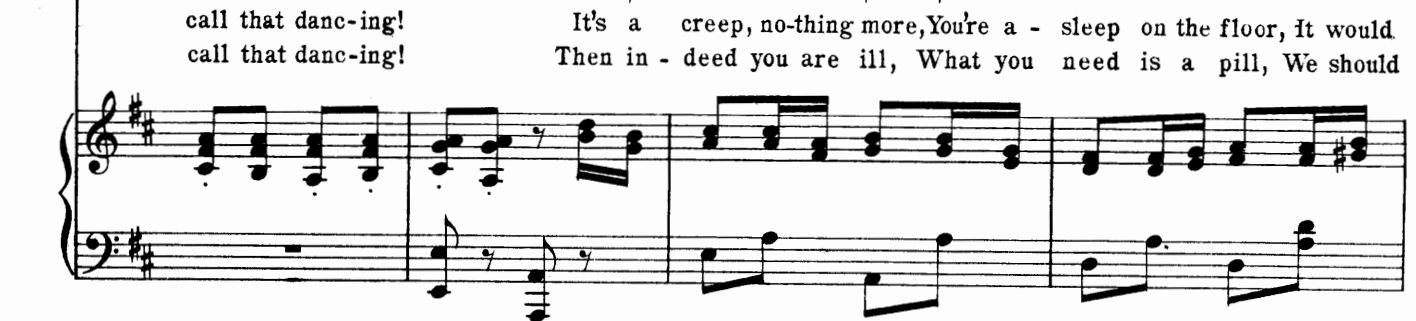
KAT. 


two? It's a sight that would make the peo-ple laugh in Hun-ga-ry; Do you  
pain you have got, We should know it was a pain in Hun-ga-ry; If you  
*simile*



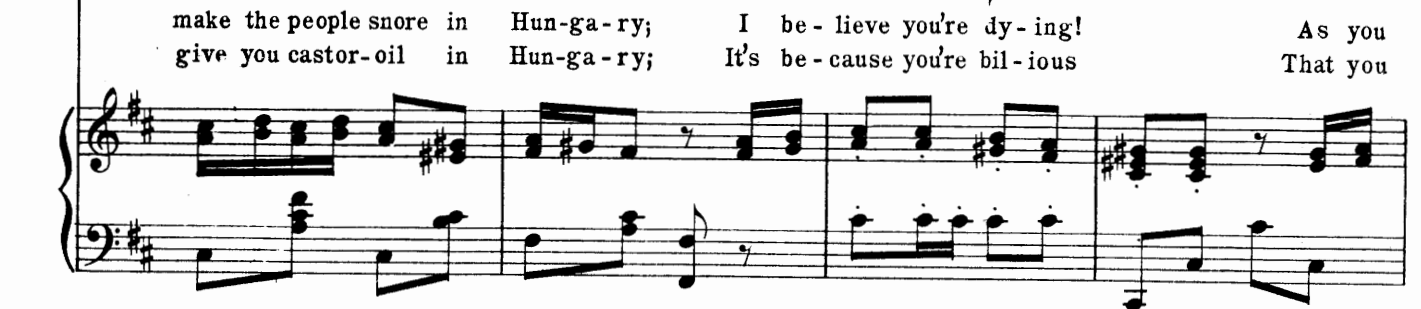
KAT. 

call that danc-ing!                      It's a creep, no-thing more, You're a - sleep on the floor, It would  
call that danc-ing!                      Then in - deed you are ill, What you need is a pill, We should



KAT. 

make the people snore in Hun-ga-ry; I be - lieve you're dy-ing!                      As you  
give you castor-oil in Hun-ga-ry; It's be - cause you're bil-ious                      That you



KAT.

squirm you've a look Like a worm on a hook, Like a fee-ble lit - tle worm in  
crawl like a fly on a wall, That is why, You should go and learn to dance in

KAT.

Hun-ga-ry; I am sure you're dy - ing! That's the way we be-have On the  
Hun-ga-ry; I can tell you're bil - ious, You're as gay as a shrimp, Yes, the

KAT.

day That the grave Is a - wait-ing our ap-proach in Hun - ga-ry, Come a -  
way That you limp Is pre - cise-ly like a shrimp in Hun - ga-ry, Come a -

KAT.

-long, Come a-long, get a - wake with me! Let your hearts and your hands and your  
-long, Come a-long, get a - wake with me! Let your hearts and your hands and your

*cresc.*

KAT.

limbs go free! Ho - la! Ho - la! Come a - long, come a-long, get a -  
 limbs go free! Ho - la! Ho - la! Come a - long, come a-long, get a -

KAT.

- wake with me! I'll play you a tune that swings, And  
 - wake with me! I'll give you a dance for men, To

KAT.

ends with a great big crash! Rise up and ex-tend your wings, Don't  
 dance in the o - pen air, And not like a tip - sy hen, And

KAT.

prowl like a sick A - pachel! Rise up on your toes and crow! Rise  
 not like a griz - zly bear; I'll play you a tune that whirls, And



KAT.

up on your toes and dance, Ho - la! Will you let it  
 swirls like a leap - ing flame, Ho - la! It's a tune for

KAT.

go? And not as they do in France! Come a - long, come a-long, get a -  
 girls, For girls that de - serve the name! Come a - long, come a-long, get a -

KAT.

- wake with me, Let your hearts and your hands and your limbs go free! And  
 - wake with me, Let your hearts and your hands and your limbs go free! And

KAT.

dance! and prance! As they dance and prance in  
 dance! and prance! As they dance and prance in

*rall.*

KAT. *Hun-ga-ry!*  
*Hun-ga-ry!*

SOP. *f*  
Yes! play us a tune that swings, And ends with a great big  
Yes! play us a tune for men To dance in the o - pen

TEN. *f*  
Yes! play us a tune that swings, And ends with a great big  
Yes! play us a tune for men To dance in the o - pen

BASS. *f*  
Yes! play us a tune that swings, And ends with a great big  
Yes! play us a tune for men To dance in the o - pen

KAT.

SOP. *f*  
crash! And then we'll ex-tend our wings, Not prowl like a sick A - pache! We'll  
air, And not like a tip - sy hen, And not like a griz-zly bear, Oh,

TEN. *f*  
crash! And then we'll ex-tend our wings, Not prowl like a sick A - pache! We'll  
air, And not like a tip - sy hen, And not like a griz-zly bear, Oh,

BASS. *f*  
crash! And then we'll ex-tend our wings, Not prowl like a sick A - pache! We'll  
air, And not like a tip - sy hen, And not like a griz-zly bear, Oh,

KAT.

SOP.  
 rise on our toes and crow We'll rise on our toes and dance, Ho - la!  
 play us a tune that whirls And swirls like a leap - ing flame, Ho - la!

TEN.  
 rise on our toes and crow We'll rise on our toes and dance, Ho - la!  
 play us a tune that whirls And swirls like a leap - ing flame, Ho - la!

BASS.  
 rise on our toes and crow We'll rise on our toes and dance, Ho - la!  
 play us a tune that whirls And swirls like a leap - ing flame, Ho - la!

*crese.* *ff*

KAT.

SOP.  
 — Let your spir - its go! And not as they do in France!) Come a -  
 — Play a tune for girls, For girls that are worth the name!) Come a -

TEN.  
 — Let your spir - its go! And not as they do in France!) Come a -  
 — Play a tune for girls, For girls that are worth the name!) Come a -

BASS.  
 — Let your spir - its go! And not as they do in France!) Come a -  
 — Play a tune for girls, For girls that are worth the name!) Come a -

KAT. *-long, come a - long, get a - wake with me, Let your hearts and your hands and your*

SOP. *-long, come a - long, get a - wake with me, Let your hearts and your hands and your*

TEN. *-long, come a - long, get a - wake with me, Let your hearts and your hands and your*

BASS. *-long, come a - long, get a - wake with me, Let your hearts and your hands and your*

KAT. *limbs go free! And dance! and prance! As they dance and prance in* *rall.*

SOP. *limbs go free! And dance! and prance! As they dance and prance in* *rall.*

TEN. *limbs go free! And dance! and prance! As they dance and prance in* *rall.*

BASS. *limbs go free! And dance! and prance! As they dance and prance in* *rall.*

1.

KAT. Hun-ga-ry!

SOP. Hun-ga-ry!

TEN. Hun-ga-ry!

BASS. Hun-ga-ry!

Detailed description: This block contains the first vocal entry of the song. It features four vocal staves: KAT. (Soprano), SOP. (Soprano), TEN. (Tenor), and BASS. (Bass). Each staff begins with a treble clef and a key signature of one sharp (F#). The lyrics 'Hun-ga-ry!' are written below each staff. The music consists of a simple melodic line with a few notes and rests.

Detailed description: This block shows the piano accompaniment for the first vocal entry. It consists of two staves: a treble clef staff and a bass clef staff. The music is in the key of F# and features a rhythmic accompaniment with chords and single notes. Dynamics markings include *mf* and *f*. There are also some articulation marks like accents and slurs.

2.

KAT. 2. If you Hun-ga-ry!

SOP. Hun-ga-ry!

TEN. Hun-ga-ry!

BASS. Hun-ga-ry!

Detailed description: This block contains the second vocal entry of the song. It features four vocal staves: KAT. (Soprano), SOP. (Soprano), TEN. (Tenor), and BASS. (Bass). The lyrics are '2. If you Hun-ga-ry!' for the KAT. part and 'Hun-ga-ry!' for the others. The music starts with a double bar line and a repeat sign. The key signature remains F#.

Detailed description: This block shows the piano accompaniment for the second vocal entry. It consists of two staves: a treble clef staff and a bass clef staff. The music continues from the previous section and includes a section marked 'DANCE.' with a key signature change to natural (F). Dynamics markings include *mf* and *f*. There are also some articulation marks like accents and slurs.

*simile*

First system of musical notation. The treble clef staff contains a series of chords and eighth notes, while the bass clef staff features a simple eighth-note bass line. The key signature has two sharps (F# and C#).

Second system of musical notation. The treble clef staff continues with chords and eighth notes, and the bass clef staff continues with eighth notes. The key signature remains two sharps.

Third system of musical notation. The treble clef staff shows more complex chordal textures with some accidentals, and the bass clef staff continues with eighth notes. The key signature remains two sharps.

Fourth system of musical notation. The treble clef staff features a melodic line with eighth notes and chords, and the bass clef staff continues with eighth notes. The key signature remains two sharps.

Fifth system of musical notation. The treble clef staff has a melodic line with eighth notes and chords, and the bass clef staff continues with eighth notes. The key signature remains two sharps.

The piano accompaniment consists of four systems of grand staff notation. Each system features a treble and bass clef with a key signature of one sharp (F#). The music is characterized by a steady eighth-note accompaniment in the bass and a more melodic line in the treble. Dynamic markings include *ff* (fortissimo) in the second system. The piece concludes with a final chord in the fourth system.

KAT. *ff* Come a - long, come a - long, get a - wake with me! Let your

SOP. *ff* Come a - long, come a - long, get a - wake with me! Let your

TEN. *ff* Come a - long, come a - long, get a - wake with me! Let your

BASS. *ff* Come a - long, come a - long, get a - wake with me! Let your

The vocal section includes four staves: Soprano (SOP.), Tenor (TEN.), Bass (BASS.), and a grand staff for piano accompaniment. The vocal parts are written in a key signature of one sharp and feature a melody with eighth notes. The piano accompaniment continues with a similar eighth-note pattern. The lyrics are: "Come a - long, come a - long, get a - wake with me! Let your". The piano part includes a *ff* dynamic marking.

KAT. hearts and your hands And your limbs go free! And dance! and prance! As they

SOP. hearts and your hands And your limbs go free! And dance! and prance! As they

TEN. hearts and your hands And your limbs go free! And dance! and prance! As they

BASS. hearts and your hands And your limbs go free! And dance! and prance! As they

KAT. *rall.* dance and prance in Hun-ga-ry!

SOP. *rall.* dance and prance in Hun-ga-ry!

TEN. *rall.* dance and prance in Hun-ga-ry!

BASS. *rall.* dance and prance in Hun-ga-ry!



**No 8****SONG.- (Albert) & CHORUS.**

"SERVE THE CAVIAR"

Words by  
C. M. S. McLELLAN.Music by  
IVAN CARYLL.

Allegro moderato.

Albert.

Piano.

ALB.

1. My friend the Czar and Ga-by De-lys, and  
got a yacht, three au-to-mo-biles, a

ALB.

ev-e-ry swell like that, — They al-ways start an eve-ning meal with  
sta-ble of ra-cers, too, — But they don't stand me much com-pared with

ALB. ca - vi - ar; Un - less you do you in-stantly cease to  
 ca - vi - ar; My wealth took wings in var-i-ous deals But

SOP. With Rus-sian ca - vi - ar;  
 With Rus-sian ca - vi - ar;

TEN. With Rus-sian ca - vi - ar;  
 With Rus-sian ca - vi - ar;

BASS. With Rus-sian ca - vi - ar;  
 With Rus-sian ca - vi - ar;

The first system of the musical score features four vocal staves (ALB., SOP., TEN., BASS.) and a piano accompaniment. The vocal parts are in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The piano accompaniment includes dynamic markings such as *dim.* and *p*.

ALB. be an ar - is - to - crat, ——— You must be - gin your eve - ning meal with  
 nev - er pre - cise - ly flew, ——— Till all the friends who suppd with me took

SOP.

TEN.

BASS.

The second system of the musical score continues the vocal parts and piano accompaniment. The vocal parts have rests. The piano accompaniment includes a *crese.* (crescendo) marking.

ALB. ca - vi - ar; To prove my-self a per-fect nut, with  
ca - vi - ar; I plunged at first on plo-vers eggs and

SOP. With Rus-sian ca - vi - ar;  
Took Rus-sian ca - vi - ar;

TEN. With Rus-sian ca - vi - ar;  
Took Rus-sian ca - vi - ar;

BASS. With Rus-sian ca - vi - ar;  
Took Rus-sian ca - vi - ar;

ALB. half a doz - en banks — And make the Par - is wait - ers know my name, I  
had them serv'd like beans, — Which as a reckless sport, gave me a name, But

ALB. al - ways or - der ca - vi - ar each night at sev - en francs — And  
not till I bought ca - vi - ar did I know what it means — To

ALB.

now when I ap-proach they all ex - claim; Oh!  
 hear a fam - ous Mai-tre d'Ho-tel ex - claim; Oh!

REFRAIN.

ALB.

here comes the Count de Lo - ri - flan, Pst! Pst! His  
 here comes the Count de Lo - ri - flan, Pst! Pst! A

ALB.

ta - ble is the first one ov - er there! Call  
 cli - ent of the ve - ry high - est rank! His

SOP.

TEN.

BASS.

Pst! Pst!

Pst! Pst!

Pst! Pst!

ALB.

all the wait - ers up, For the Count in - tends to sup, And he  
par - ty num - bers four six or eight and some - times more, Of the

*cresc.*

ALB.

or - ders like a New York Mil - lion - aire; The best for the Count de Lo - ri -  
kind that make a dent up - on a bank; The best for the Count de Lo - ri -

*f* *mf*

ALB.

-flan! Pst! Pst! His la - dy friends are most par - tic - u - lar! Bring  
-flan! Pst! Pst! At ea - sy bree - zy buy - ing he's a star! Let

SOP.

TEN.


BASS.

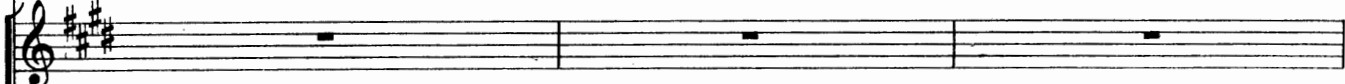
Pst! Pst!

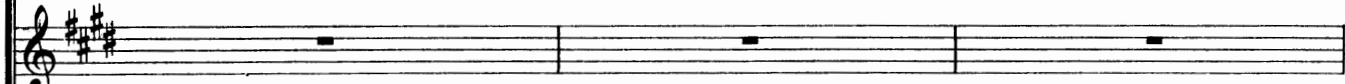
Pst! Pst!

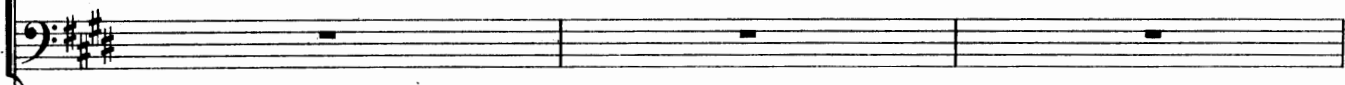
Pst! Pst!


*f* *mf*

ALB.    
 cush-ions for their backs, See that Ma-dame no-thing lacks and Pst! Pst! Serve the ca-vi-  
 o - ther peo- ple wait, Group the glass-es round his plate and Pst! Pst! Serve the ca-vi-

SOP. 

TEN. 

BASS. 

 *crese.* *mf* *crese.*

ALB.    
 -ar! The ca - vi-ar!  
 -ar! The ca - vi-ar!

SOP.  *f*   
 Oh! here comes the Count de Lo - ri - flan! Pst! Pst! His  
 Oh! here comes the Count de Lo - ri - flan! Pst! Pst! A

TEN.  *f*   
 Oh! here comes the Count de Lo - ri - flan! Pst! Pst! His  
 Oh! here comes the Count de Lo - ri - flan! Pst! Pst! A

BASS.  *f*   
 Oh! here comes the Count de Lo - ri - flan! Pst! Pst! His  
 Oh! here comes the Count de Lo - ri - flan! Pst! Pst! A

 *f* *ff*

SOP.  
 ta - ble is the first one o - ver there! Call all the wait-ers up, For the  
 cli - ent of the ve - ry high - est rank! His par - ty num-bers four Six or

TEN.  
 ta - ble is the first one o - ver there! Call all the wait-ers up, For the  
 cli - ent of the ve - ry high - est rank! His par - ty num-bers four Six or

BASS.  
 ta - ble is the first one o - ver there! Call all the wait-ers up, For the  
 cli - ent of the ve - ry high - est rank! His par - ty num-bers four Six or

SOP.  
 Count in-tends to sup, And he or - ders like a New York mil-lion-aire; The  
 eight, and sometimes more, Of the kind that make a dent up - on a bank. The

TEN.  
 Count in-tends to sup, And he or - ders like a New York mil-lion-aire; The  
 eight, and sometimes more, Of the kind that make a dent up - on a bank. The

BASS.  
 Count in-tends to sup, And he or - ders like a New York mil-lion-aire; The  
 eight, and sometimes more, Of the kind that make a dent up - on a bank. The

SOP.  
best for the Count de Lo - ri - flan! Pst! Pst! His la - dy friends are most par-tic - u -  
best for the Count de Lo - ri - flan! Pst! Pst! At ea - sy breez - y buy - ing he's a

TEN.  
best for the Count de Lo - ri - flan! Pst! Pst! His la - dy friends are most par-tic - u -  
best for the Count de Lo - ri - flan! Pst! Pst! At ea - sy breez - y buy - ing he's a

BASS.  
best for the Count de Lo - ri - flan! Pst! Pst! His la - dy friends are most par-tic - u -  
best for the Count de Lo - ri - flan! Pst! Pst! At ea - sy breez - y buy - ing he's a

SOP.  
-lar!  
star,  
Bring cush - ions for their backs See that Ma - dame no - thing lacks, And  
Let o - ther peo - ple wait, Group the glass - es round his plate, And

TEN.  
-lar!  
star,  
Bring cush - ions for their backs See that Ma - dame no - thing lacks, And  
Let o - ther peo - ple wait, Group the glass - es round his plate, And

BASS  
-lar!  
star,  
Bring cush - ions for their backs See that Ma - dame no - thing lacks, And  
Let o - ther peo - ple wait, Group the glass - es round his plate, And



1.

SOP. Pst! Pst! Serve the ca - vi - ar! The ca - vi - ar!  
Pst! Pst! Serve the ca - vi -

TEN. Pst! Pst! Serve the ca - vi - ar! The ca - vi - ar!  
Pst! Pst! Serve the ca - vi -

BASS. Pst! Pst! Serve the ca - vi - ar! The ca - vi - ar!  
Pst! Pst! Serve the ca - vi -

2.

ALB. 2. I've

SOP. - ar! The ca - vi - ar!

TEN. - ar! The ca - vi - ar!

BASS. - ar! The ca - vi - ar!

DANCE

First system of musical notation for piano. It consists of a treble and bass staff. The key signature has three sharps (F#, C#, G#). The piece begins with a forte (*ff*) dynamic. The music features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand. There are several accents and slurs throughout the system.

Second system of musical notation. The treble staff continues with eighth-note patterns, while the bass staff has a more active line with eighth notes. The dynamics and articulation remain consistent with the first system.

Third system of musical notation. The treble staff shows a change in texture with some chords and sixteenth-note runs. The bass staff continues with a rhythmic accompaniment. A *ff* dynamic is present.

Fourth system of musical notation. The right hand features a melodic line with eighth notes and some grace notes. The left hand provides a harmonic and rhythmic foundation.

Fifth system of musical notation. The treble staff has a more complex melodic line with some sixteenth-note passages. The bass staff continues with a steady eighth-note accompaniment.

Sixth and final system of musical notation. It concludes with a strong *ff* dynamic. The right hand has a melodic flourish ending with a repeat sign and a fermata. The bass staff ends with a few chords. The piece concludes with a final cadence.

A. CHORUS.

B. SONG (Yvonne) & CHORUS.

"THIS GAY PAREE."

Nº 9A

Words by  
C. M. S. M<sup>o</sup> LELLAN.

Music by  
IVAN CARYLL.

Allegro.

Piano.

*ff*

*f*

*sil.*

*sil.*

SOP. *f* There nev - er has been In Pa - ris a queen like

TEN. *f* There nev - er has been In Pa - ris a queen like

BASS. *f* There nev - er has been In Pa - ris a queen like

SOP. this lit - tle queen of to - day, A - gain and a - gain We've

TEN. this lit - tle queen of to - day, A - gain and a - gain We've

BASS. this lit - tle queen of to - day, A - gain and a - gain We've

SOP. had them from Spain, From Hol - land and Greece and Nor - way, But

TEN. had them from Spain, From Hol - land and Greece and Nor - way, But

BASS. had them from Spain, From Hol - land and Greece and Nor - way, But

SOP. they were a kind So ve - ry re - fined you could - n't go near them at

TEN. they were a kind So ve - ry re - fined you could - n't go near them at

BASS. they were a kind So ve - ry re - fined you could - n't go near them at

SOP. all! \_\_\_\_\_ While here is a queen So jol - ly and keen She

TEN. all! \_\_\_\_\_ While here is a queen So jol - ly and keen She

BASS. all! \_\_\_\_\_ While here is a queen So jol - ly and keen She

SOP. sups with us af - ter the ball! \_\_\_\_\_ Of queens we have seen This *rall.*

TEN. sups with us af - ter the ball! \_\_\_\_\_ Of queens we have seen This *rall.*

BASS. sups with us af - ter the ball! \_\_\_\_\_ Of queens we have seen This *rall.*

SOP.  
TEN.  
BASS.

*rit.* *a tempo*

nice lit-tle queen Is much the best queen of them all!

*rit.* *a tempo*

nice lit-tle queen Is much the best queen of them all!

*rit.* *a tempo*

nice lit-tle queen Is much the best queen of them all!

**No. 9B**

Listesso tempo

MAX.

My dear, it's rumoured

*f* *dim.* *p*

MAX.

round the town that no-thing good is missed, When girls go out with me,

*mf*

MAX. You've seen it all, so kind-ly mur-mur to the jour-na - list Your

MAX. views of gay Pa - reel! Ah! no! They'd shock the

YVONNE.

YVON. jour - na - list, and all these peo - ple here, Most scan - da - lized would be, Most

YVON. scan - da - lized would be, Be - sides, I have - n't time to - night 'twould take me quite a year!

Allegretto.

YVON. *f* Mm! Mm! Oh! This gay Pa - ree!

YVON. 1. I thought I knew \_\_\_\_\_ a lit-tle of the  
2. A pale young man \_\_\_\_\_ was rush-ing to the

YVON. world this morn - ing \_\_\_\_\_ But oh! what I've been through \_\_\_\_\_ Since ris - ing as the  
rail - way sta - tion \_\_\_\_\_ He cried! 'Since life be - gan \_\_\_\_\_ I've seen a lot of

YVON. day was dawn - ing \_\_\_\_\_ You know has proved to me \_\_\_\_\_ I did - n't know a  
dis - si - pa - tion \_\_\_\_\_ But I'd soon bur - ied be \_\_\_\_\_ Did I not cut a



YVON.

thing a - bout it, — Oh dear! This gay Pa - ree — you'd bet-ter try to  
 - way and far go, — Out West, From gay Pa - ree — I'm get-ting back to

*cresc.* *mf*

YVON.

do with - out it, That's clear! You'd bet-ter stay at home with mo - ther — with  
 old Chi - ca - go, To rest! You get a lit - tle rest there one day — a

*p*

YVON.

sis - ter — and bro - ther — You'd bet-ter set - tle down in Lon - don — Or  
 short nap on Sun - day, The doc - tor says if I don't go there, I'll

*mf*

*rall.* Allegro moderato.

YVON.

someplace — or oth - er! Mm! Mm! This gay Pa - ree! — Don't ask me  
 drop dead next Mon - day! Mm! Mm! This gay Pa - ree! — If you are

*rall.* *mf* *p*

YVON.

ques-tions! Co-nun-drums! And don't ex-pect sug-ges-tions, For, be-lieve me all the health-y, And stealth-y, And world-ly-wise and wealth-y, If you've got a sword, a

YVON.

language I could find Would not des-cribe the pan-ic of my mind  
bull-dog and a gun Then it's the place to go and look for fun;

YVON.

Mm! Mm! The things you see! \_\_\_\_\_ Each girl that pass-es you're  
Mm! Mm! It's done for me! \_\_\_\_\_ I need the best cure I'm

YVON.

a-ble To see with-out your glass-es, And the men! Well,  
tak-ing Chi-ca-go as a rest cure, If the ship goes

YVON.

there now, all you'll hear from me Is sim - ply Mm! Mm! This gay Pa -  
 down, Well, all you'll hear from me Is sim - ply Mm! Mm! That gay Pa -

*rit.* *a tempo*

*mf rit.* *a tempo*

YVON.

- reel!  
- reel!

SOP.

Mm! Mm! This gay Pa - reel!  
Mm! Mm! This gay Pa - reel!

TEN.

Mm! Mm! This gay Pa - reel!  
Mm! Mm! This gay Pa - reel!

BASS.

Mm! Mm! This gay Pa - reel!  
Mm! Mm! This gay Pa - reel!

*f*

*cresc.* *ff*

SOP.

— Don't ask me ques-tions! Co - nun-drums! And don't ex-pect sug - ges-tions, For, be -  
 — If you are health-y, And stealth-y, And world-ly-wise and wealth-y, If you've

TEN.

— Don't ask me ques-tions! Co - nun-drums! And don't ex-pect sug - ges-tions, For, be -  
 — If you are health-y, And stealth-y, And world-ly-wise and wealth-y, If you've

BASS.

— Don't ask me ques-tions! Co - nun-drums! And don't ex-pect sug - ges-tions, For, be -  
 — If you are health-y, And stealth-y, And world-ly-wise and wealth-y, If you've

SOP.  
TEN.  
BASS.

- lieve me all the language I could find would not des - cribe the  
got a sword, and a bull - dog and a gun Then it's the place to

SOP.  
TEN.  
BASS.

pa - nic of my mind; Mm! Mm! The things you  
go and look for fun; Mm! Mm! It's done for

pa - nic of my mind; Mm! Mm! The things you  
go and look for fun; Mm! Mm! It's done for

pa - nic of my mind; Mm! Mm! The things you  
go and look for fun; Mm! Mm! It's done for

*ff*

SOP.  
TEN.  
BASS.

see! \_\_\_\_\_ Each girl that pass - es you're a - ble To see with - out your  
me! \_\_\_\_\_ I need the best cure, I'm tak - ing Chi - ca - go as a

see! \_\_\_\_\_ Each girl that pass - es you're a - ble To see with - out your  
me! \_\_\_\_\_ I need the best cure, I'm tak - ing Chi - ca - go as a

SOP.  
TEN.  
BASS.

glass - es, And the men! Well! there, now, all you'll hear from me, Is sim - ply  
rest cure, If the ship goes down, well all you'll hear from me, Is sim - ply

glass - es, And the men! Well! there, now, all you'll hear from me, Is sim - ply  
rest cure, If the ship goes down, well all you'll hear from me, Is sim - ply

glass - es, And the men! Well! there, now, all you'll hear from me, Is sim - ply  
rest cure, If the ship goes down, well all you'll hear from me, Is sim - ply

SOP.  
TEN.  
BASS.

Mm! Mm! This gay Pa - reel  
Mm! Mm! That gay Pa - -reel That gay Pa -

Mm! Mm! This gay Pa - reel  
Mm! Mm! That gay Pa - -reel That gay Pa -

Mm! Mm! This gay Pa - reel!  
Mm! Mm! That gay Pa - -reel That gay Pa -

1 2

*ff*  
D.C.

SOP.  
TEN.  
BASS.

-reel That gay Pa - reel! That gay Pa - reel!  
-reel That gay Pa - reel! That gay Pa - reel!  
-reel That gay Pa - reel! That gay Pa - reel!

*mf*  
Ped. \*

DANCE

SOP. *f* Mm! Mm!

TEN. *f* Mm! Mm!

BASS. *f* Mm! Mm!

SOP. It's done for me! ————— I need the best cure, I'm tak - ing Chi -

TEN. It's done for me! ————— I need the best cure, I'm tak - ing Chi -

BASS. It's done for me! ————— I need the best cure, I'm tak - ing Chi -

SOP. - ca - go as a rest cure If the ship goes down, Well,

TEN. - ca - go as a rest cure If the ship goes down, Well,

BASS. - ca - go as a rest cure If the ship goes down, Well,

SOP. all you'll hear from me Is sim - ply Mm! Mm! That gay Pa - reel! That gay Pa -

TEN. all you'll hear from me Is sim - ply Mm! Mm! That gay Pa - reel! That gay Pa -

BASS. all you'll hear from me Is sim - ply Mm! Mm! That gay Pa - reel! That gay Pa -

SOP. - reel! That gay Pa - reel! That gay Pa - reel!

TEN. - reel! That gay Pa - reel! That gay Pa - reel!

BASS. - reel! That gay Pa - reel! That gay Pa - reel!

*rall.*

*rall.*

*rall.*

*sf rall.*

*ff*

*ff*

*ff*



# OCTET.

## No 10

(Yvonne, Gaby, Loulou, Albert, Prince Max,  
Adolphe, Baron Tombola, & Colonel Klink.)

### "THE MIDNIGHT BUTTERFLY."

Words by  
C. M. S. McLELLAN.

Music by  
IVAN CARYLL.

Yvonne. *Moderato.*

Piano. *f*

YVON.

YVON.

1. I've a wish to ut - ter, I Want to be a but - ter - fly,  
2. When the birds are in the nest, When the good folk go to rest,

YVON.

But the sort of but - ter - fly that choos - es right to flut - ter by,  
That's the time, I fear, this but - ter - fly is apt to like the best,

## BARON TOMBOLA.

Bar. T.

That's the kind that's not so rare One can find them ev - 'ry - where,  
When my ge - nial mid - night host Or - ders wine and quail on toast,

Bar. T.

But to make a strong col - lec - tion. one should be a mil - lion - aire;  
That I real - ly grieve to say's the time that in - ter - ests me most;

## GABY.

GABY.

Watch the mid - night tax - is race To the fav' - rite meet - ing place  
When the bands be - gin to play And the world is on its way

GABY.

Of the but - ter - flies that sail on wings of sa - tin, silk and lace,  
To the place where I am sup - ping then I'm gay, I blush to say,

COLONEL KLINK.

Vol. K.

Too - ty too - ty, goes the horn, To the wake - ful ear it's borne,  
When a ta - xi stops for me, A - ny time from twelve to three,

Col. K.

From the time the thea - tres close un - til the grey and chil ly morn.  
And I join the gay pro - ces - sion, then, Oh shame, I'm filled with glee.

ALL.

YVONNE.

Too - ty - too - ty too! too! too! too! Too - ty - too - ty - too! Where fai - ry  
Too - ty - too - ty too! too! too! too! Too - ty - too - ty - too! Where crys - tal

YVON.

lights are soft - ly burn - ing, Where the rar - est the  
mir - rors bright - ly gleam - ing, Mul - ti - ply the

GABY.

ro - ses scent the air, A - gain to - night the  
fa - ces fresh and fair, Where vi - o - lins are

GABY.

world is turn - ing, Ea - ger - ly to seek those gar - dens  
al - ways dream - ing, All the tax - is are, I fear, bound

ALBERT.

GABY.

fair, there, With mo - tor cars the streets are teem - ing,  
In one di - rec - tion they are rac - ing,

ALL.

Sci - en - ti - fic men are flash - ing by,  
And the fact is clear, as they flash by,

GABY.

En - to - mo - lo - gists are out to hunt The Mid - night But - - ter -  
Na - ture lov - ers have come out to hunt The Mid - night But - - ter -

GABY.

ALL.

- fly! Where fai - ry lights are soft - ly burn - ing, Where the rar - est  
- fly! Where crystal mir - rors bright - ly gleam - ing, Mul - ti - ply the

ALL.


ros - ses scent the air, A - gain to - night the world is  
fa - ces fresh and fair Where vi - o - lins are al - ways

ALL. 

turn - ing, Ea - ger - ly to seek those gar - dens fair, With mo - tor  
 dream - ing, All the tax - is are, I fear, bound there, In one di -

ALL. 

cars the streets are teem - ing, Si - en - ti - fic men are flash - ing  
 - rec - tion they are rac - ing, And the fact is clear, as they flash

ALL. 

by, En - to - mo - lo - gists are out to hunt The  
 by, Na - ture lov - ers - have come out to hunt The

ALL. 

1. Mid - night But - - - ter - fly!  
 Mid - night But - - - ter - fly!

2. 

Dance.

*D.C.*

This page of musical notation is arranged in six systems, each with a treble and bass staff. The key signature is one flat (B-flat). The music is characterized by a steady eighth-note accompaniment in the bass and more complex melodic lines in the treble. Notable features include:

- System 1: Treble staff has a series of eighth-note chords; bass staff has a simple eighth-note accompaniment.
- System 2: Treble staff features a long slur over the first two measures, followed by eighth-note patterns; bass staff continues the accompaniment.
- System 3: Treble staff has a complex melodic phrase with slurs and ties; bass staff has a more active accompaniment with some sixteenth-note runs.
- System 4: Treble staff has a melodic line with some rests; bass staff has a consistent eighth-note accompaniment.
- System 5: Treble staff has a melodic line with slurs; bass staff has a consistent eighth-note accompaniment.
- System 6: Treble staff has a melodic line with some rests; bass staff has a consistent eighth-note accompaniment.

# Thy Mouth is a Rose.

SONG. (Gaby and Chorus.)

Words by  
C. M. S. McLELLAN.

Music by  
IVAN CARYLL.

Gaby

Moderato.

*mf*

*p*

1. Thy  
2. Thy

Gaby

*p*

*cresc.* *mf*

mouth is a rose in May A - wait - ing a per - fect noon, The  
kiss when it comes should sting My lips like an an - gry bee, And

Gaby

*dim.* *p*

noon of a per - fect day, The day of a per - fect June, A -  
yet would the pain but bring The sweet - est of joys to me, My

*dim.* *p*

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Gaby

wait - ing a warm ca - ress, It's glo - ry to then dis - close, And  
 ar - dor I can't con - ceal, I long to be on - ly thine, Oh

*p* *cresc.* *mf*

Gaby

oh! that I might pos - sess the glo - ry of such a rose!  
 be a bad bee and steal the hon - ey that may be mine! (2nd Ref. p. 6.)

*mf* *dim e rall.*

REFRAIN. After 1st Verse.

*mf*

Rose— Rose— Like a rose wak - ing is thy sweet mouth—

*mf* *R.H.*

Rose— Rose— Filled with the love of the sun - lit south.—

*mf*

*f*

All the sweets of a gar-den thy lips en-close Yes, en -

*mf*

*cresc.* *f* *dim.* *mf rall.*

close Like the leaves of a won-der-ful rose!

*cresc.* *f*

*mf* SOPRANO.

Rose— Rose— Like a rose wak-ing is thy sweet mouth—

*mf* TENOR.

Rose— Rose— Like a rose wak-ing is thy sweet mouth—

*mf* BASS.

*mf*

*R.H.*

Rose— Rose— Filled with the love of the sun - lit south—  
 Rose— Rose— Filled with the love of the sun - lit south—

*f* All the sweets of a gar - den thy lips en - close Yes, en -  
*f* All the sweets of a gar - den thy lips en - close Yes, en -

*f*

*cresc.* *ff* *dim e rall.*  
 close — Like the leaves of a won - der - ful rose!  
 close — Like the leaves of a won - der - ful rose!

Won - der - ful rose!

*cresc.* *ff* *dim e rall. mf* *D.S.*

REFRAIN. After 2<sup>nd</sup> Verse.

Gaby *mf* Bee\_ Bee\_ giv-er of kiss-es that scorch and burn \_ *mf* Bee\_ Bee\_

Gaby Here am I waiting to take my turn! All the best of my hon-ey I've saved for thee,

saved for thee *cresc.* *f* Sting, oh sting me thou won-der-ful *rall.* Bee!

SOPRANO. Bee\_ Bee\_ giv-er of kiss-es that scorch and burn \_  
 TENOR. Bee\_ Bee\_ giv-er of kiss-es that scorch and burn \_  
 BASS. Bee\_ Bee\_ giv-er of kiss-es that scorch and burn \_

Bee— Bee— here am I wait-ing to take my turn—

Bee— Bee— here am I wait-ing to take my turn—

*f* All the best of my hon-ey I've saved for thee, saved for thee *cresc.*

*f* All the best of my hon-ey I've saved for thee, saved for thee

*ff* Sting oh! *dim. e rall.* sting me thou won-der-ful, *cresc.* won-der-ful *ff* Bee. *ff*

*ff* Sting oh! sting me thou won-der-ful, won-der-ful *ff* Bee. *ff*

Won-der-ful,

*ff* *dim. e rall.* *cresc.* *ff* *ff allarg.*

**No 12**

**FINALE - ACT II.**

Words by  
C.M.S. McLELLAN.

Music by  
IVAN CARYLL.

*Allegro moderato.*

Piano.

The piano introduction is written for a grand piano in 6/8 time, featuring a melodic line in the right hand and a rhythmic accompaniment in the left hand. The tempo is marked 'Allegro moderato'. Dynamics include *f* and *ff*. The key signature has one flat (B-flat).

SOPRANO. *f*  
TENOR. *f*  
BASS. *f*

Now which of the three of the  
Now which of the three of the  
Now which of the three of the

The vocal introduction features three parts: Soprano, Tenor, and Bass. Each part begins with a rest followed by the lyrics 'Now which of the three of the'. The dynamics are marked *f*. The piano accompaniment continues with chords and a bass line.

The piano accompaniment for the first vocal line consists of chords in the right hand and a bass line in the left hand, supporting the vocal melody.

SOPRANO.  
TENOR.  
BASS.

la - dies we see is the la - dy pos - sess - ing your heart! Have  
la - dies we see is the la - dy pos - sess - ing your heart! Have  
la - dies we see is the la - dy pos - sess - ing your heart! Have

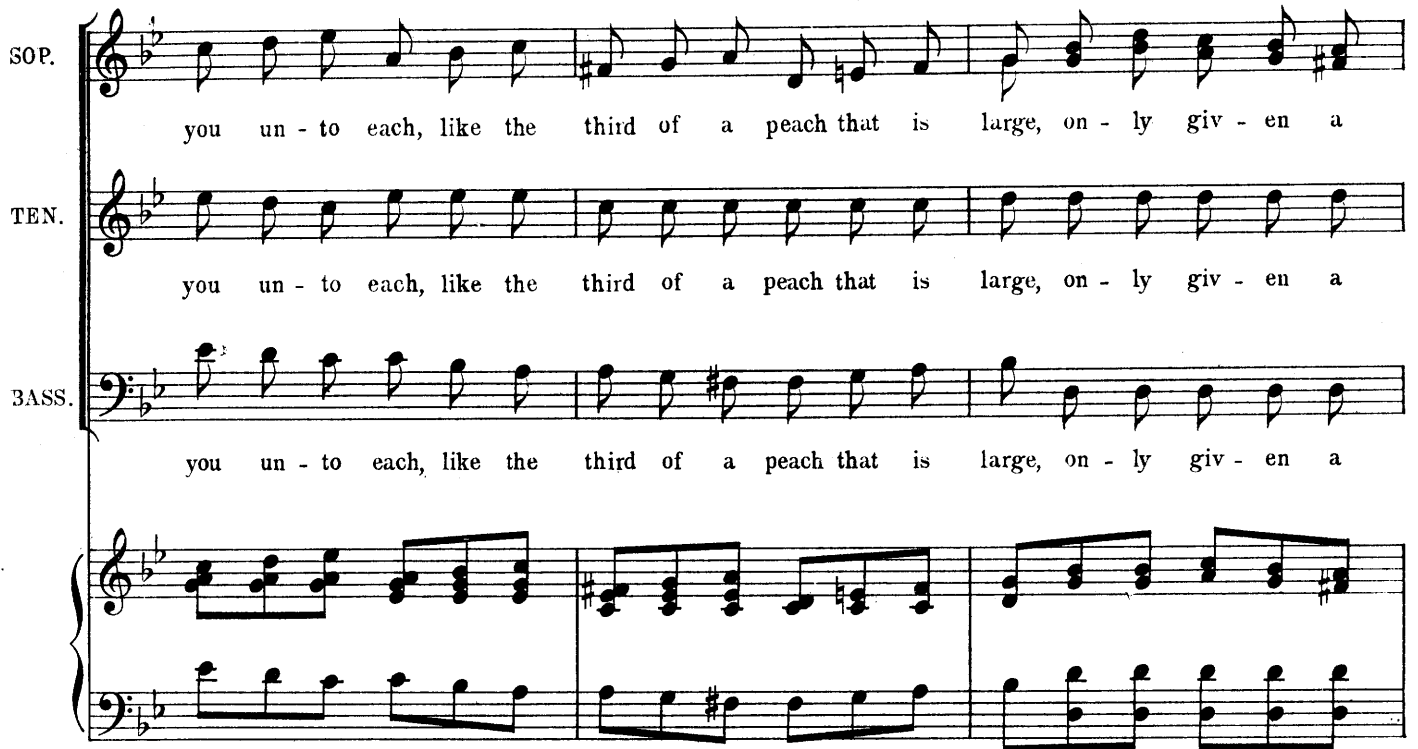
The second vocal line features three parts: Soprano, Tenor, and Bass. Each part has the lyrics 'la - dies we see is the la - dy pos - sess - ing your heart! Have'. The piano accompaniment continues with chords and a bass line.

The piano accompaniment for the second vocal line consists of chords in the right hand and a bass line in the left hand, supporting the vocal melody.

SOP. you un - to each, like the third of a peach that is large, on - ly giv - en a

TEN. you un - to each, like the third of a peach that is large, on - ly giv - en a

BASS. you un - to each, like the third of a peach that is large, on - ly giv - en a



GABY. If that is the case, I will say to your face, that I

SOP. part \_\_\_\_\_

TEN. part \_\_\_\_\_

BASS. part \_\_\_\_\_

*mf*



KATZIOLINKA.

GABY. don't with a fid - dler share \_\_\_\_\_ And

KATZ. if it's a fact then my ve - ry next act will con - sist of up - root - ing your

*crese.*

KATZ. YVONNE. KATZIOLINKA.  
hair. \_\_\_\_\_ Look out for your beau - ti - ful hair, Un -

SOP. *fz* Al - bert!

TEN. *fz* Al - bert!

BASS. *fz* Al - bert!

*mf fz mf*



LOOLOO.

KATZ. *-less you have plen - ty to spare!* *You'd bet - ter float out in the*

SOP. *Take care!*

TEN. *Take care!*

BASS. *Take care!*

GABY.

YVONNE.

LOU. *air* *Where la - dies who know you are rare,* *Of*

SOP. *Some - where!* *Al - bert!*

TEN. *Some - where!* *Al - bert!*

BASS. *Some - where!* *Al - bert!*

KATZIOLINKA.

YVON.  
trou- bles you've more than your share, You're deep in a tra - gic af -

SOP.  
Al - bert!

TEN.  
Al - bert!

BASS.  
Al - bert!

GABY.

KATZ.  
-fair, Three la - dies at once are a scare.

SOP.  
Be - ware! Mon cher! — Look

TEN.  
Be - ware! Mon cher! — Look

BASS.  
Be - ware! Mon cher! — Look

SOP.  
TEN.  
BASS.

out for your beau - ti - ful hair, Al - bert! Look

out for your beau - ti - ful hair, Al - bert! Look

out for your beau - ti - ful hair, Al - bert! Look

*a tempo*

*a tempo*

*a tempo*

*a tempo ffz*

Allegro moderato.

SOP.  
TEN.  
BASS.

out for your beau - ti - ful hair, Al - bert!

out for your beau - ti - ful hair, Al - bert!

out for your beau - ti - ful hair, Al - bert!

*Allegro moderato.*

ALBERT.

ALB.

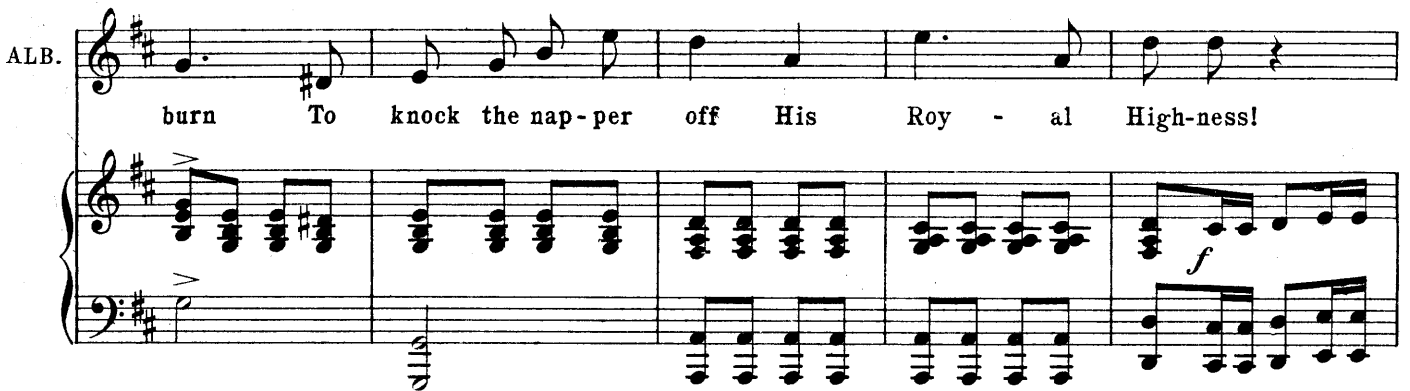
One mo - ment

ALB.  please, for I in - tend to turn \_\_\_\_\_ As worms will do when

*sfz* *mf* *sfz* *dim.* *sfz > mf*

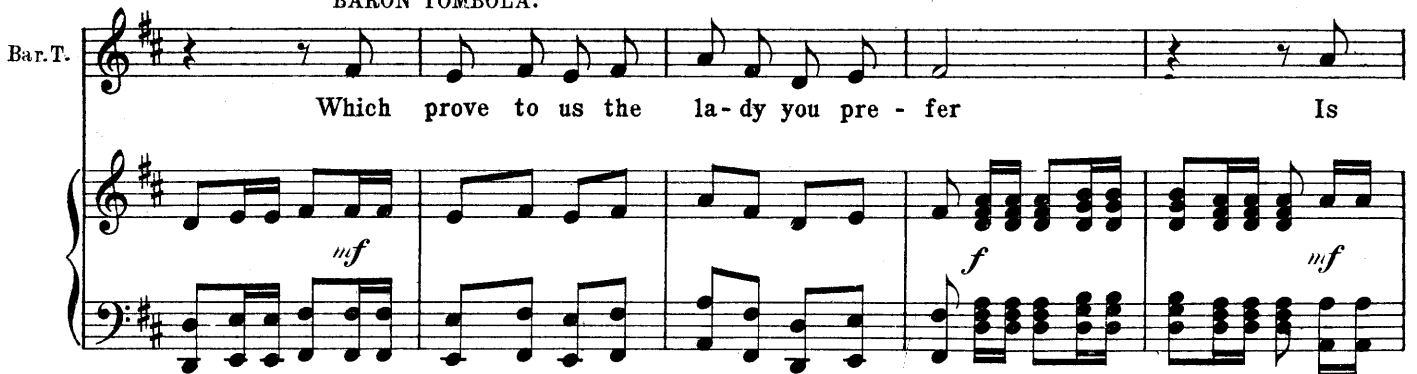
ALB.  they for-get their shy-ness I find that I with sud-den fu-ry

*f*

ALB.  burn To knock the nap-per off His Roy - al High-ness!

*f*

BARON TOMBOLA.

Bar. T.  Which prove to us the la-dy you pre - fer Is

*mf* *f* *mf*

Bar.T.  this fair queen who's won the Prince's favour Your seconds will with

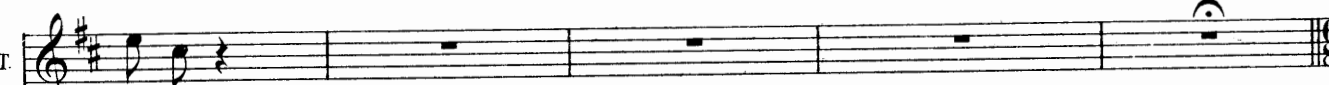



*f* *mf*


Bar.T.  Col-nel Klink con - fer, For as a swords-man you must show your

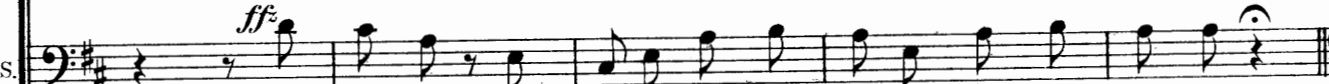



*mf* *f*

Bar.T.  fla-vour!

SOP.  *ffz* Your fla-vour! yes, as a swordsman you must show your fla-vour!

TEN.  *ffz* Your fla-vour! yes, as a swordsman you must show your fla-vour!

BASS.  *ffz* Your fla-vour! yes, as a swordsman you must show your fla-vour!



*ffz* *ff*

Allegretto.

ALBERT.

ALB. *I'll fight him to - mor - row with -*

COL. K.

ALB. *- out fur - ther par - ley! Three - thir - ty p. m. at the Cha - teau at Mar - ly*

SOP. *Hur -*

TEN. *Hur -*

BASS. *Hur -*

Moderato.

SOP. *- rah! Hur - rah! Hur - rah! Hur -*

TEN. *- rah! Hur - rah! Hur - rah! Hur -*

BASS. *- rah! Hur - rah! Hur - rah! Hur -*

SOP. - rah! for the Count de Lo - ri - flan! Flan! Flan! The

TEN. - rah! for the Count de Lo - ri - flan! Flan! Flan! The

BASS. - rah! for the Count de Lo - ri - flan! Flan! Flan! The

*ff*

SOP. la - dy's pet and he - ro of the night! Go

TEN. la - dy's pet and he - ro of the night! Go

BASS. la - dy's pet and he - ro of the night! Go

SOP. tell the chef to cook all the dish - es in the book, For he's

TEN. tell the chef to cook all the dish - es in the book, For he's

BASS. tell the chef to cook all the dish - es in the book, For he's

SOP. got to go in train - ing for a fight! The

TEN. got to go in train - ing for a fight! The

BASS. got to go in train - ing for a fight! The

SOP. best for the Count de Lo - ri - flan! Flan! Flan! Get

TEN. best for the Count de Lo - ri - flan! Flan! Flan! Get

BASS. best for the Count de Lo - ri - flan! Flan! Flan! Get

SOP. bu - sy in the kitch - en and the bar, Just

TEN. bu - sy in the kitch - en and the bar, Just

BASS. bu - sy in the kitch - en and the bar, Just



SOP.  
TEN.  
BASS.

make the wait - ers hop, set the mag - num's on the pop, And

The first system of the musical score consists of four staves. The top three staves are for the vocalists: Soprano (SOP.), Tenor (TEN.), and Bass (BASS.). Each vocal staff has a treble clef and a key signature of three sharps (F#, C#, G#). The lyrics are: "make the wait - ers hop, set the mag - num's on the pop, And". The piano accompaniment is on the bottom two staves, with a grand staff (treble and bass clefs). The piano part features a rhythmic pattern of eighth and sixteenth notes, with some chords marked with 'x'.

SOP.  
TEN.  
BASS.

quick! quick! Serve the ca - vi - ar! The ca - vi - ar!

The second system of the musical score consists of four staves. The top three staves are for the vocalists: Soprano (SOP.), Tenor (TEN.), and Bass (BASS.). Each vocal staff has a treble clef and a key signature of three sharps (F#, C#, G#). The lyrics are: "quick! quick! Serve the ca - vi - ar! The ca - vi - ar!". The piano accompaniment is on the bottom two staves, with a grand staff (treble and bass clefs). The piano part features a rhythmic pattern of eighth and sixteenth notes, with some chords marked with 'f'.

The third system of the musical score consists of two staves for the piano accompaniment, with a grand staff (treble and bass clefs). The piano part features a rhythmic pattern of eighth and sixteenth notes, with some chords marked with 'p' and 'mf'. The system ends with a fermata and a final chord.

Moderato.  
BIGREDON.

## KATZIOLINKA.

'Skuse me please, I've got a word to say; 'Skuse me please, you've

KAT. got to keep a-way! I

SOP. *f* Oh! tell us what you mean to do, you la-dy most em-pha-tic,

TEN. *f* Oh! tell us what you mean to do, you la-dy most em-pha-tic,

BASS. *f* Oh! tell us what you mean to do, you la-dy most em-pha-tic,

KAT. mean to take re-venge up-on my lov-er a-cro-ba-tic,

*mf*

## BIGREDON.

## KATZIOLINKA.

'Skuse me, please it's time for me to speak! 'Skuse me, please, go off and stay a week!

SOP. *f* The

TEN. *f* The

BASS. *f* The

KAT. I do, and when I do it, I shall

SOP. la - dy looks as if she meant her au - di - ence to stag - ger

TEN. la - dy looks as if she meant her au - di - ence to stag - ger

BASS. la - dy looks as if she meant her au - di - ence to stag - ger

*mf*

YVONNE.

KAT. do it with a dag-ger! A dag-ger! I knew she had a dag-ger!

SOP. A dag-ger! A

TEN. A dag-ger! A

BASS. A dag-ger! A

*f* *mf* *cresc.* *f*

KATZIOLINKA.

A dag - ger!

SOP. dag - ger! Great Scott! she's got a dag - ger! A

TEN. dag - ger! Great Scott! she's got a dag - ger! A

BASS. dag - ger! Great Scott! she's got a dag - ger! A

*f* *cresc.* *ff* *mf* *f* *cresc.*

Moderato.

KAT. *And* now you're on the list, you are!

SOP. dag-ger! *f* The

TEN. dag-ger! *f* The

BASS. dag-ger! *f* The


Moderato.

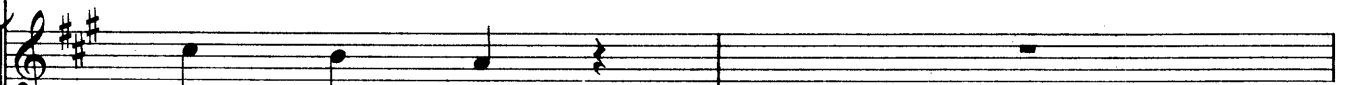
KAT. My vic - tim I in - sist you are!

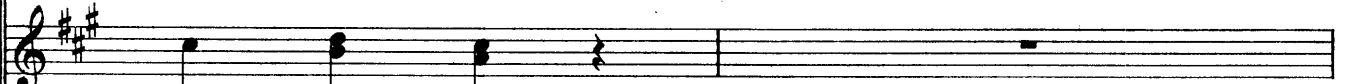
SOP. list, you are! *f* In -

TEN. list, you are! *f* In -

BASS. list, you are! *f* In -

KAT.  Too late a strug-gle now to make, your


SOP.  - sist you are!

TEN.  - sist you are!

BASS.  - sist you are!



Piano accompaniment for the first system, featuring a right-hand melody with accents and a left-hand bass line.

KAT.  life's the thing I've got to take, come on, my lad you're des-tined to be

SOP. 

TEN. 

BASS. 



Piano accompaniment for the second system, including a 7-measure rest in the right hand.

KAT. Oh, dash! and oh, drat it, and rot it! The dag-ger! I

SOP. Well!

TEN. Well!

BASS. Well!

*ffz* *mf* *f* *ff* *f*

KAT. have-n't got it! I have-n't got it!

SOP. For -

TEN. For -

BASS. For -

*f* *f* *f*

SOP. - got it, Ha, ha! For - got it, Ha, ha! When need-ed she went and for - got it! For-

TEN. - got it, Ha, ha! For - got it, Ha, ha! When need-ed she went and for - got it! For-

BASS. - got it, Ha, ha! For - got it, Ha, ha! When need-ed she went and for - got it! For-

SOP. - got it, Ha, ha! For - got it, Ha, ha! When need-ed she went and for - got it!

TEN. - got it, Ha, ha! For - got it, Ha, ha! When need-ed she went and for - got it!

BASS. - got it, Ha, ha! For - got it, Ha, ha! When need-ed she went and for - got it!

Meno mosso.

GABY. Well,



## Moderato.

GABY.

be - ing much smart - er, I don't wear a gar - ter In which I could pos - si - bly

GABY.

car - ry a knife, So you may look pleas - ant I make you a pres - ent of

GABY.

what now re - mains of your dear lit - tle life; It seems that to - mor - row To

GABY.

some - bo - dy's sor - row you're due to cross swords with this du - el - ling prince, He

GABY. *rall.*  
killed I re - mem - ber Two men in Sep - tem - ber And some - thing like ten or a

GABY. *p* *mf*  
doz - en more since, So, Ta! to you, Ta ta! to you, Al - bert! It's time to

GABY. *cresc.*  
part! — And though I smile, and smile, and smile, I hope you'll think that

GABY. *dim.*  
all the while, It's with a sad, sad heart, I say, Ta ta! to you! — Ta

GABY. ta! to you, Al - bert! Ta - ta to you!

SOP. So *mf*

TEN. So *mf*

BASS. So *mf*

*f* *mf*

SOP. Ta! to you, Ta ta! to you, She says it's time to part! ——— And

TEN. Ta! to you, Ta ta! to you, She says it's time to part! ——— And

BASS. Ta! to you, Ta ta! to you, She says it's time to part! ——— And

*f* *mf*

SOP. *cresc.*  
 though she wears a stead - y smile, She hopes you'll think that

TEN. *cresc.*  
 though she wears a stead - y smile, She hopes you'll think that

BASS. *cresc.*  
 though she wears a stead - y smile, She hopes you'll think that

SOP.  
 all the while, It's with a sad, sad heart she says Ta

TEN.  
 all the while, It's with a sad, sad heart she says Ta

BASS.  
 all the while, It's with a sad, sad heart she says Ta

SOP.  
 ta! to you! So Ta! to you! Al - bert! Ta ta! to

TEN.  
 ta! to you! So Ta! to you! Al - bert! Ta ta! to

BASS.  
 ta! to you! So Ta! to you! Al - bert! Ta ta! to

Allegro.

ALB. *f* These gen-tle la-dies both have had their

SOP. you!

TEN. you!

BASS. you!

*f* *mf*

ALB. say, And now the fi-nal word is left to

*f* *mf*

ALB. you-well then what will it be? YVONNE. The

*f* *p*

YVON

on - ly thing I've said the live - long day, The on - ly thing I'll

*cresc.*

YVON

say to - mor - row, too, ——— Mm! Mm! Oh! this gay Pa -

*rit.*

*mf*

*f*

*colla voce.*

**Allegro moderato.**

YVON

- ree! Mm! Mm! This gay Pa - ree! ———

**Allegro moderato.**

*fz*

*dim.*

*mf*

YVON

— When once you're start - ed They tell me you must be tri - ple heart - ed, For if

*cresc.*

*f*

YVON.

in one heart your love you try to squeeze In gay Pa - ree you'll

YVON.

GABY.

die of heart di - sease. Mm! Mm! I quite a -

GABY.

- gree! But hearts for girls are not near - ly such use - ful things as

GABY.

pearls are, Send your heart, my dear, to the bot-tom of the sea, And then it's

GABY. *a tempo*  
 Mm! Mm! This gay Pa - ree!

The Gaby part consists of a vocal line in treble clef and a piano accompaniment in grand staff. The tempo is marked 'a tempo'. The vocal line has two 'Mm!' interjections followed by the phrase 'This gay Pa - ree!'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a 'cresc.' marking in the right hand.

SOP. *f*  
 Ha! Ha! This gay Pa - ree! ——— If you are heal - thy, And

TEN. *f*  
 Ha! Ha! This gay Pa - ree! ——— If you are heal - thy, And

BASS. *f*  
 Ha! Ha! This gay Pa - ree! ——— If you are heal - thy, And

This section contains the vocal parts for Soprano, Tenor, and Bass, along with the piano accompaniment. All vocal parts begin with a forte 'f' dynamic and the interjection 'Ha! Ha!'. They then sing 'This gay Pa - ree!' followed by a long horizontal line indicating a sustained note, and then 'If you are heal - thy, And'. The piano accompaniment is marked 'ff' and features a complex rhythmic accompaniment with many beamed notes.

SOP.  
 steal - thy, and world - ly wise and weal - thy, If you've got a

TEN.  
 steal - thy, and world - ly wise and weal - thy, If you've got a

BASS.  
 steal - thy, and world - ly wise and weal - thy, If you've got a

This section continues the vocal parts for Soprano, Tenor, and Bass. The lyrics are 'steal - thy, and world - ly wise and weal - thy, If you've got a'. The piano accompaniment continues with its complex rhythmic pattern.



SOP.  
TEN.  
BASS.

sword and a bull-dog and a gun Then it's the place to go and look for

fun; Ha! Ha! at two or three, — If you're a

fun; Ha! Ha! at two or three, — If you're a

fun; Ha! Ha! at two or three, — If you're a

SOP.  
TEN.  
BASS.

fun; Ha! Ha! at two or three, — If you're a

fun; Ha! Ha! at two or three, — If you're a

fun; Ha! Ha! at two or three, — If you're a

*ffz*

SOP. far - mer from Dix - ie. Put on a suit of ar - mour, Lock your wife in

TEN. far - mer from Dix - ie. Put on a suit of ar - mour, Lock your wife in

BASS. far - mer from Dix - ie. Put on a suit of ar - mour, Lock your wife in

SOP. bed and throw a - way the key, and then it's Ha! Ha! This gay Pa -

TEN. bed and throw a - way the key, and then it's Ha! Ha! This gay Pa -

BASS. bed and throw a - way the key and then it's Ha! Ha! This gay Pa -

SOP.  
- ree! This gay Pa - ree! This gay Pa - ree! This gay Pa - ree! \_\_\_\_\_

TEN.  
- ree! This gay Pa - ree! This gay Pa - ree! This gay Pa - ree! \_\_\_\_\_

BASS.  
- ree! This gay Pa - ree! This gay Pa - ree! This gay Pa - ree! \_\_\_\_\_

*ff* *f*

*Red.* \*

*ff*

*rall.* *Red.* \*

*ff a tempo* *ff*

*Red.* \*

END OF ACT II.

## Act III.

No 13

## OPENING CHORUS.

Words by  
C. M. S. Mc LELLAN.

Music by  
IVAN CARYLL.

*Allegro moderato.*

Piano.

*mf*

*f cresc.*

*cresc.*

*ff*

*CURTAIN*

SOP. *f* From the sky he falls like a shoot - ing star,

TEN. *f* From the sky he falls like a shoot - ing star,

BASS. *f* From the sky he falls like a shoot ing star,

8

SOP. Whoo - oo, see him come! It's the Prince who flies in the

TEN. Whoo - oo, see him come! It's the Prince who flies in the

BASS. Whoo - oo, see him come! It's the Prince who flies in the

SOP. win - ning car, Whoo - oo, hear it hum! Now a

TEN. win - ning car, Whoo - oo, hear it hum! Now a

BASS. win - ning car, Whoo - oo, hear it hum! Now a

SOP. big long plunge and he whirls right round, Who - oo, what a

TEN. big long plunge and he whirls right round, Who - oo, what a

BASS. big long plunge and he whirls right round, Who - oo, what a

SOP. whizz! Now the mo - tor stops and he planes to ground.

TEN. whizz! Now the mo - tor stops and he planes to ground.

BASS. whizz! Now the mo - tor stops and he planes to ground.

SOP. Hip, hur-rah! here he is! *ff* Hip, hur-rah! here he is!

TEN. Hip, hur-rah! here he is! *ff* Hip, hur-rah! here he is!

BASS. Hip, hur-rah! here he is! *ff* Hip, hur-rah! here he is!

SCP.  
Hip, hur - rah! here he is! Hip, hur - rah!

TEN.  
Hip, hur - rah! here he is! Hip, hur - rah!

BASS.  
Hip, hur - rah! here he is! Hip, hur - rah!

Allegro moderato.

SOP.  
here he is!

TEN.  
here he is!

BASS.  
here he is!

Allegro moderato.

SOP.  
Are the cam-er - as all in place? Give the

TEN.  
They are! Give the

BASS.  
They are! Give the

*ff*

SOP. cam-er - as all the space; For the Prince is *It* In his fly - ing kit. So

TEN. cam-er - as all the space; For the Prince is *It* In his fly - ing kit. So

BASS. cam-er - as all the space; For the Prince is *It* In his fly - ing kit. So

SOP. don't from the cam-er - as hide his face. Are the cam-er - as point - ing straight? Let the

TEN. don't from the cam-er - as hide his face. They are! Let the

BASS. don't from the cam-er - as hide his face. They are! Let the

SOP. cam-er - as then vi - brate For the Prince must race In a stee - ple - chase. So

TEN. cam-er - as then vi - brate For the Prince must race In a stee - ple - chase. So

BASS. cam-er - as then vi - brate For the Prince must race In a stee - ple - chase. So.

*rit.*

*rit.*

*rit.*

*cresc.*

*ffrit.*



## BARON TOMBOLA.

*a tempo*

SOP.  
TEN.  
BASS.

And

don't let the cam-er-as be too late!

don't let the cam-er-as be too late!

don't let the cam-er-as be too late!

*a tempo*

*f* *marcato*

Moderato.

Bar. T.

when he's won the stee-ple-chase I should re-mark in so-lo His

COLONEL KLINK.

Bar. T.

Roy-al High-ness then will change And play a game of po-lo On

Col. K.

top of which to add un-to the fête a lit-tle fu-el With

Col.K. *rall.* *ad lib.*  
 Count de Lo - ri - flan at half - past three he'll fight his

*Allegro moderato.*  
 Col.K. du - el.  
 SOP. *f* With Count de Lo - ri - flan at half - past three he'll fight his  
 TEN. *f* With Count de Lo - ri - flan at half - past three he'll fight his  
 BASS. *f* With Count de Lo - ri - flan at half - past three he'll fight his  
*Allegro moderato.*  
*ff*

SQP. *f* du - el. Are the cam - er - as all in place? Give the  
 TEN. du - el. They are! Give the  
 BASS. du - el. They are! Give the

SOP. cam-er - as all the space; For the Prince is *It* In his fly - ing kit. So

TEN. cam-er - as all the space; For the Prince is *It* In his fly - ing kit. So

BASS. cam-er - as all the space; For the Prince is *It* In his fly - ing kit. So

SOP. don't from the cam-er - as hide his face. Are the cam-er - as point - ing straight? Let the

TEN. don't from the cam-er - as hide his face. They are! Let the

BASS. don't from the cam-er - as hide his face. They are! Let the

SOP. cam-er - as then vi - brate. For the Prince must race In a stee - ple - chase. So

TEN. cam-er - as then vi - brate. For the Prince must race In a stee - ple - chase. So

BASS. cam-er - as then vi - brate. For the Prince must race In a stee - ple - chase. So

*rit.*

*rit.*

*rit.*

*ffrit.*

*a tempo* **Meno mosso.**

SOP. don't let the cam-er - as be too late!

TEN. don't let the cam-er - as be too late!

BASS. don't let the cam-er - as be too late!

*a tempo* **Meno mosso.**  
*très lourdement*  
*tr* *tr*

**BARON TOMBOLA.** *ad lib.*

The Beau-ty con-test next. Please cast your votes! No, the term de-

SOP.

TEN. What votes for wo-men?

BASS. What votes for wo-men?

*mf* *f bien marque*

**Bar. T.** **Più mosso.**

- notes a vote for one fair wo-man, the fair-est here to - day. Which one you

*rall. ad lib.*  
*colla voce p.* *rit.* *mf*

Bar.T. choose the bal - lot box will say.

SOP. Where all are fair our judge-ment we must

TEN. Where all are fair our judge-ment we must

BASS. Where all are fair our judge-ment we must

*ff*

Tempo di Valse.

SOP. weigh.

TEN. weigh.

BASS. weigh.

Tempo di Valse.

*Bien chanté.*

*f*

SOP. Is it Lo - la, or Fi - fi, or

TEN. Is it Lo - la or Fi - fi, or

BASS. Is it Lo - la, or Fi - fi, or

*m.g.*

*mf*

SOP. beau - ti - ful Claire, Is it Co - ra, or Mi - mi, you say is most fair Is it

TEN. beau - ti - ful Claire, Is it Co - ra, or Mi - mi, you say is most fair Is it

BASS. beau - ti - ful Claire, Is it Co - ra, or Mi - mi, you say is most fair Is it

SOP. Na - na, or Ni - ni, or dain - ty Zou - zou, Is it Za - za, or Zi - zi whose

TEN. Na - na, or Ni - ni, or dain - ty Zou - zou, Is it Za - za, or Zi - zi whose

BASS. Na - na, or Ni - ni, or dain - ty Zou - zou, Is it Za - za, or Zi - zi whose

SOP. beau - ty is true Is it Ba - ba, or Bi - bi, or sweet Se - ra - phine, Is it

TEN. beau - ty is true Is it Ba - ba, or Bi - bi, or sweet Se - ra - phine, Is it

BASS. beau - ty is true Is it Ba - ba, or Bi - bi, or sweet Se - ra - phine, Is it

SOP.  
TEN.  
BASS.

Ga - ga, or Ki - ki, who's most like a queen, Is it Lo - la, or Li - li, or

The first system of the score features three vocal staves (Soprano, Tenor, Bass) and a piano accompaniment. The vocal parts are in a homophonic setting, with each voice part having the same lyrics. The piano accompaniment consists of chords and simple melodic lines in both hands. The key signature has one flat (B-flat), and the time signature is 4/4.

BARON TOMBOLA.

Ev-'ry

SOP.  
TEN.  
BASS.


dew - y Du - du, Is it Da - da or Di - di who most pleas-es you?

The second system continues the vocal parts and piano accompaniment. The vocal parts have the lyrics 'dew - y Du - du, Is it Da - da or Di - di who most pleas-es you?'. The piano accompaniment includes a dynamic marking of *p* (piano) in the right hand. The key signature and time signature remain the same as in the first system.

Bar.T.

one of them has per-fect fea - tures, And the lot of them are love-ly crea - tures, your

The third system features a Baritone Tenor vocal line and piano accompaniment. The lyrics are 'one of them has per-fect fea - tures, And the lot of them are love-ly crea - tures, your'. The piano accompaniment includes a dynamic marking of *p* (piano) in the left hand. The key signature and time signature remain the same.

Bar.T. 

best judge-ment use Be - tween them to choose, As the pret-ty la - dies pass be -

*mf* *R.H.* *L.H.* *p*

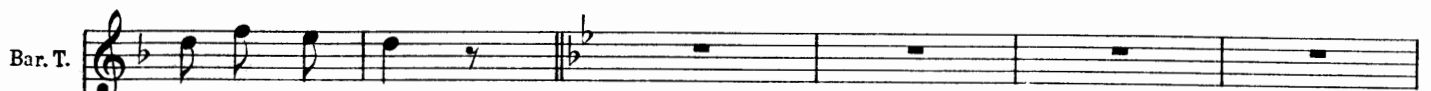


Bar.T. 


-fore you, If the vi - sion does - n't simp - ly floor you, Their gra - ces please note and

*mf*



Bar.T. 


then cast your vote.



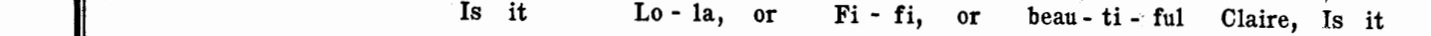
SOP. 


Is it Lo - la, or Fi - fi, or beau - ti - ful Claire, Is it



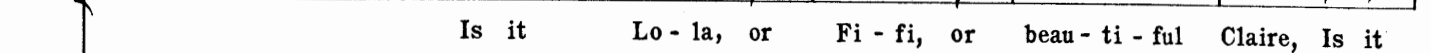
TEN. 

Is it Lo - la, or Fi - fi, or beau - ti - ful Claire, Is it



BASS. 

Is it Lo - la, or Fi - fi, or beau - ti - ful Claire, Is it



*mf*





SOP.  
Co - ra or, Mi - mi, you say is most fair Is it Na - na, or Ni - ni, or

TEN.  
Co - ra or, Mi - mi, you say is most fair Is it Na - na, or Ni - ni, or

BASS.  
Co - ra or, Mi - mi, you say is most fair Is it Na - na, or Ni - ni, or

SOP.  
dain - ty Zou - zou, Is it Za - za, or Zi - zi whose beau - ty is

TEN.  
dain - ty Zou - zou, Is it Za - za, or Zi - zi whose beau - ty is

BASS.  
dain - ty Zou - zou, Is it Za - za, or Zi - zi whose beau - ty is

SOP.  
true. Is it Ba - ba, or Bi - bi, or sweet Se - ra - phine, Is it Ga - ga or

TEN.  
true. Is it Ba - ba, or Bi - bi, or sweet Se - ra - phine, Is it Ga - ga or

BASS.  
true. Is it Ba - ba, or Bi - bi, or sweet Se - ra - phine, Is it Ga - ga or

SOP. Ki - ki, who's most like a queen, Is it Lo - la, or Li - li, or  
TEN. Ki - ki, who's most like a queen, Is it Lo - la, or Li - li, or  
BASS. Ki - ki, who's most like a queen, Is it Lo - la, or Li - li, or

SOP. dew - y Du - du, Is it Da - da, or Di - di, who most pleas - es you?  
TEN. dew - y Du - du, Is it Da - da, or Di - di who most pleas - es you?  
BASS. dew - y Du - du, Is it Da - da, or Di - di who most pleas - es you?

*Allegro moderato.*

SOP. Are the  
TEN.  
BASS.

SOP. cam-er - as all in place? Give the cam-er - as all the space, For the

TEN. They are! Give the cam-er - as all the space, For the

BASS. They are! Give the cam-er - as all the space, For the

SOP. world can't sleep Till it gets a peep, So don't let the cam - er - as

TEN. world can't sleep Till it gets a peep, So don't let the cam - er - as

BASS. world can't sleep Till it gets a peep, So don't let the cam - er - as

SOP. miss a face Are the cam - er - as point - ing straight? Let the

TEN. miss a face They are! Let the

BASS. miss a face They are! Let the

SOP. cam - er - as then vi - brate. For the world must know of our

TEN. cam - er - as then vi - brate. For the world must know of our

BASS. cam - er - as then vi - brate. For the world must know of our

SOP. *rit.* Beau - ty Show, So *a tempo* don't let the cam - er - as hes - i -

TEN. *rit.* Beau - ty Show, So *a tempo* don't let the cam - er - as hes - i -

BASS. *rit.* Beau - ty Show, So *a tempo* don't let the cam - er - as hes - i -

*ff rit.* *a tempo*

SOP. tate!

TEN. tate!

BASS. tate!

*ff* *sfz*

**Nº 14**

# Just Because It's You

Words by  
C. M. S. McLELLAN

Valse Song (Gaby and Chorus.)

Music by  
IVAN CARYLL

Tempo di Valse Moderato

PIANO

The piano introduction consists of two staves. The right hand plays a melodic line in treble clef, starting with a repeat sign and a first ending bracket. The left hand provides harmonic accompaniment in bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The dynamic marking is *mf*.

GABY

Why should I, whom you treat with dis-  
In a world where the youth are so

The vocal line is in treble clef. The piano accompaniment continues in bass clef. The dynamic marking is *p*.

dain, \_\_\_\_\_ Love you still, though my love is but pain, —  
fair, \_\_\_\_\_ Where there's love to be found ev-'ry - where, —

The vocal line continues in treble clef. The piano accompaniment continues in bass clef.

— If to love you is tor-ture and woe \_\_\_\_\_ Why, oh  
— Why must I to it all be so blind, \_\_\_\_\_ Why do

The vocal line continues in treble clef. The piano accompaniment continues in bass clef.

why does my heart with love flow? If the love that I  
I not a true lover find? If there's one in dis-

of - fer, you spurn Tell me why should my heart with love  
dain turns a - way Why should that fill my heart with dis-

burn, Though I try ev-'ry day to for - get  
may, Love and beau - ty are ev-'ry - where smil -

you, Why, oh why do my thoughts to you turn? The  
ing, Then, oh why is my world dull and gray? Be -

an - swer is sim - ple and true, ———— Be - cause ———— it's  
cause love could nev - er be true, ———— Ex - cept ———— with

you! ———— Just be - cause it's you that's why I  
you! ———— Just be - cause it's you that's why my

*rit* *p* *allegro*

love you so! ———— Just be - cause it's  
heart beats strong! ———— Just be - cause it's

you I can't for - get you, no! ————  
you That's why for love I long! ————

*crec*

Just be - cause it's you. Through all my life I'll  
 Just be - cause it's you Life would be like a

*mf*

go Lov - ing you, just be - cause it's  
 song Lived with you, just be - cause it's

you! \_\_\_\_\_ Though you pass me  
 you! \_\_\_\_\_ If you pass me

*p*  
*mf* *dim* *p*

by, though you are lost to view, \_\_\_\_\_  
 by, then life and love pass too, \_\_\_\_\_



Though you're nev - er nigh, Con - stant I'll be and  
'Neath a sun - less sky Hope will e lude my

true, \_\_\_\_\_ Though our lives are spent a - part,  
view, \_\_\_\_\_ Dark as night will be my days

*cresc.* *mf*

I shall keep you in my heart, For, love you I  
If we go our diff' - rent ways, For, love you I

*cresc.*

must, sim - ply be - cause it's you! — you! —  
must, sim - ply be - cause it's

1. 2.

## CHORUS

SOPRANO

Just be - cause it's you that's why my heart

Just be - cause it's you that's why my heart

Just be - cause it's you that's why my heart

*mf*

beats strong! Just be - cause it's

beats strong! Just be - cause it's

beats strong! Just be - cause it's

you that's why for love I long!

you that's why for love I long!

you that's why for love I long!

*cresc*

Just be - cause it's you, life would be like

Just be - cause it's you, life would be like

*f*

a song Lived with you, just be - -

a song Lived with you, just be - -

cause it's you!

cause it's you!

*dim.*

If you pass me by, then life and love  
 If you pass me by, then life and love

*mf*

pass too, 'Neath a sun - less  
 pass too, 'Neath a sun - less

sky Hope will e - lude my view,  
 sky Hope will e - lude my view,

*cresc.*

Dark as night will be my days If we  
 Dark as night will be my days If we

The first system of the musical score consists of three staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom staff is a piano accompaniment in bass clef. The key signature has two sharps (F# and C#), and the time signature is 4/4. The piano part features a steady bass line and chords in the right hand.

go our diff' - rent ways, For, love you I  
 go our diff' - rent ways, For, love you I

The second system continues the musical score with three staves. It includes vocal lines and piano accompaniment. The piano part includes a *cresc.* (crescendo) marking. The lyrics are repeated from the first system.

must, sim - ply be - cause it's you!  
 must, sim - ply be - cause it's you!

The third system concludes the musical score with three staves. It includes vocal lines and piano accompaniment. The piano part includes a *ff* (fortissimo) marking. The lyrics are repeated from the second system.

**No 15**

**SONG.—(Albert) & CHORUS.**

“THEY FOUND ME.”

Words by  
C. M.S. McLELLAN.

Music by  
IVAN CARYLL.

*Moderato*

Piano.

ALBERT.

1. When I start - ed as a youth Well, I  
2. There are more than ten per cent Ac - tive

ALB.

did - n't have a face like A - pol - lo has, And to  
la - dies ev - 'ry where than of men there are, You must

SOPRANO. *f*  
1. Like A - pol - lo has;  
2. Than of men there are;

TENOR. *f*  
1. Like A - pol - lo has;  
2. Than of men there are;

BASS. *f*  
1. Like A - pol - lo has;  
2. Than of men there are;

ALB. tell the sim-ple truth I was lack-ing in the grace that a swal-low has,  
 be a live-ly gent to es - cape them, for a rare bus - y ten they are,

SOP. *f* That a Bus-y

TEN. That a Bus-y

BASS. *f* That a Bus-y

ALB. In en - gage-ments of the heart 'twas pre - dict - ed I would be nev - er  
 You may have the fa - cial gear of a pois-ened gol - ly - wog, yet they'll

SOP. *f* swal-low has;  
 ten they are;

TEN. *f* swal-low has;  
 ten they are;

BASS. *f* swal-low has;  
 ten they are;

ALB. *o - ver-looked*  
call you pet, *And that Cu-pid with his dart would-n't*  
*And if a - ny of you here try to*

SOP. *Nev - er o - ver-looked*  
*Yet they'll call you pet;*

TEN. *Nev - er o - ver-looked*  
*Yet they'll call you pet;*

BASS. *Nev - er o - ver-looked*  
*Yet they'll call you pet;*

ALB. *take a shot to me, I'd be o - ver-looked,* *Of a*  
*lose them in a fog, you will lose your bet,* *Look at*

SOP. *He'd be o - ver-looked.*  
*You will lose your bet.*

TEN. *He'd be o - ver-looked.*  
*You will lose your bet.*

BASS. *He'd be o - ver-looked.*  
*You will lose your bet.*



ALB. *rall.* REFRAIN.

Ro - me - o I did - n't have the cut - But! They  
me, you would - n't crack me for a nut - But! They

(pizz.) *mf*

ALB. *a tempo*

found me - the la - dies found me - While search - ing through the town - Right  
found me - the la - dies found me - When they went out to look - Right

*a tempo*

ALB.

round me They gathered round me. And looked me up and down, "We've  
round me They gathered round me. And one good long look took - "He's

*mf* *mf* *cresc.* *f* *mf*

ALB.

got one" - They said "We've got one - A blue-eyed, ea - sy kid - His  
aw - ful" - They said "He's aw - ful - That fact can - not be hid - He

*cresc.* *f*

ALB.  
 beau-ty is - n't true, But we will make him do- And I should say I did!  
 sure-ly spoils the view, But he will have to do- And I should say I did!

SOP.  
 They  
 They

TEN.  
 They  
 They

BASS.  
 They  
 They

SOP.  
 found him- The la-dies found him- While search-ing through the town,- Right  
 found him- The la-dies found him- When they went out to look- Right

TEN.  
 found him- The la-dies found him- While search-ing through the town,- Right  
 found him- The la-dies found him- When they went out to look- Right

BASS.  
 found him- The la-dies found him- While search-ing through the town,- Right  
 found him- The la-dies found him- When they went out to look- Right

*ff*

*Con Ped.*

SOP.  
 round him— They gath - ered round him And looked him up and  
 round him— They gath - ered round him And one long look they

TEN.  
 round him— They gath - ered round him And looked him up and  
 round him— They gath - ered round him And one long look they

BASS  
 round him— They gath - ered round him And looked him up and  
 round him— They gath - ered round him And one long look they

SOP.  
 down— "We've got one"— They said "We've got one— A  
 took— "He's aw - ful"— They said "He's aw - ful— That

TEN.  
 down— "We've got one"— They said "We've got one— A  
 took— "He's aw - ful"— They said "He's aw - ful— That

BASS  
 down— "We've got one"— They said "We've got one— A  
 took— "He's aw - ful"— They said "He's aw - ful— That

SOP.  
TEN.  
BASS.

blue eyed, ea - sy kid - His beau - ty is - n't true, But  
fact can - not be hid - He sure - ly spoils the view, But

SOP.  
TEN.  
BASS.

we will make him do - And we should say he did!  
he will have to do - And we should say he did!

1. 2.

we will make him do - And we should say he did!  
he will have to do - And we should say he did!

we will make him do - And we should say he did!  
he will have to do - And we should say he did!

DANCE.

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The music is marked *ff* (fortissimo). The treble staff contains a melodic line with slurs and accents, while the bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. The treble staff shows a melodic phrase with a slur and an accent. The bass staff continues with a steady accompaniment of chords and moving lines.

Third system of musical notation. The treble staff features a melodic line with slurs and accents. The bass staff continues with a rhythmic accompaniment of chords.

Fourth system of musical notation. The treble staff has a melodic line with slurs and accents. The bass staff continues with a rhythmic accompaniment of chords.

Fifth system of musical notation, concluding the piece. The treble staff has a melodic line with slurs and accents. The bass staff continues with a rhythmic accompaniment of chords. The system ends with a double bar line.

## Finale Act III.

Words by  
C.M.S. McLELLAN.

Music by  
IVAN CARYLL.

**TUTTI.**

Oh! here comes the Count de Lo - ri -

fan, *Pst! Pst!* His ta - ble is the first one o - ver

there *Pst! Pst!* Call all the wait - ers up, For the

Count in-tends to sup, And he or-ders like a New York mil-lion-aire; The

best for the Count de Lo - ri - fran! *Pst!* *Pst!* His

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat (B-flat). The lyrics are: "best for the Count de Lo - ri - fran! Pst! Pst! His". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a more active bass line in the left hand.

la - dy friends are most par-tic - u - lar! *Pst!* *Pst!* Bring

The second system continues the vocal line and piano accompaniment. The lyrics are: "la - dy friends are most par-tic - u - lar! Pst! Pst! Bring". The musical notation remains consistent with the first system, maintaining the same key signature and rhythmic structure.

cush - ions for their backs, See that Ma - dame no - thing lacks and

The third system continues the vocal line and piano accompaniment. The lyrics are: "cush - ions for their backs, See that Ma - dame no - thing lacks and". The piano accompaniment includes some arpeggiated chords in the right hand.

*Pst!* *Pst!* Serve the ca - vi - ar, The ca - vi - ar!

The fourth system concludes the vocal line and piano accompaniment. The lyrics are: "Pst! Pst! Serve the ca - vi - ar, The ca - vi - ar!". The system ends with a double bar line and a key signature change to two flats (B-flat and E-flat), with a 2/4 time signature indicated.

Mm! Mm! This gay Pa - ree! \_\_\_\_\_ Don't ask me ques-tions! Co-

nun-drums! And don't ex-pect sug - gest-ions, For, be - lieve me all the

lan-guage I could find would not des-cribe the pan-ic of my mind.

Mm! Mm! The things you see! \_\_\_\_\_ Each girl that passes you're



a - ble to see with - out your glass - es, And the men! Well! there, now,

all you'll hear from me, Is sim - ply Mm! Mm! This gay Pa - reel!

Just be - cause it's you that's why I love

*Tempo di Valse non troppo.*

you so! Just be - cause it's you I can't for -

get you; No! \_\_\_\_\_ Just be - cause it's you

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staff. The key signature has two sharps (F# and C#). The vocal line begins with a half note 'get', followed by a quarter note 'you;'. A long horizontal line indicates a sustained note for 'No!'. The vocal line continues with a half note 'Just', a quarter note 'be -', a quarter note 'cause', and a half note 'it's you'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A dynamic marking of *f* (forte) is present in the piano part.

Through all my life I'll go Lov - ing you, just be

The second system continues the vocal line and piano accompaniment. The vocal line has a half note 'Through all my life', a quarter note 'I'll', a quarter note 'go', a half note 'Lov -', a quarter note 'ing you,', and a half note 'just be'. The piano accompaniment continues with chords and a bass line.

cause it's you! \_\_\_\_\_ Though you

The third system continues the vocal line and piano accompaniment. The vocal line has a half note 'cause it's you!', followed by a long horizontal line. The vocal line then has a half note 'Though you'. The piano accompaniment continues with chords and a bass line.

pass me by, though you are lost to view, \_\_\_\_\_

The fourth system continues the vocal line and piano accompaniment. The vocal line has a half note 'pass me by,', a quarter note 'though you are lost', a quarter note 'to', and a half note 'view,'. A long horizontal line follows. The piano accompaniment continues with chords and a bass line.

Though you're nev - er nigh, con-stant I'll be and true, —

SOPRANI

TENORI

BASSI

Though our lives are spent a - part, I shall keep you in my heart,

Though our lives are spent a - part, I shall keep you in my heart,

Though our lives are spent a - part, I shall keep you in my heart,

*ff*

For, love you I must, sim-ply be - cause it's you! —

For, love you I must, sim-ply be - cause it's you! —

For, love you I must, sim-ply be - cause it's you! —

*ff* *ff*